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NOS. 19 TO 21, HATTON GARDEN, LONDON, E.C.  
NIVEN & WIGGLESWORTH, ARCHITECTS.

## Notes of the Month.

*Excavations at Corbridge—Monksbarn, Newport—Speeches at the American Institute Jubilee Dinner—The Quebec Bridge Disaster—An Original Gothic Model—The Acton Council and its Competition—More Styles—Crosby Hall.*



SOME particulars have now been furnished of the excavation works in progress at the village of Corbridge on the Tyneside, which was once the site of the Roman town of Corstopitum. From the latest evidence it is fifteen and a quarter centuries since that town was abandoned, at the time when the conquering Roman colonists were recalled to defend their mother country from the advancing Goths. Quite recently it became necessary, in writing the County History of Northumberland, to deal with the Corbridge district, and it was felt that it could not be thoroughly done without some exploration being made of this buried Roman town. A committee was consequently formed, and a fund started for the purpose of excavating the site and laying bare the foundations of the deserted town, with the object of allowing the stones themselves to record the hitherto unwritten history of the place. His Grace the Duke of Northumberland became president of the committee, and it was estimated that £2,000 in money and five years in time would be necessary to thoroughly do the work. This year, the trenching has covered about two and a half acres, and the total area of the town is reckoned to be about thirty acres. Mr. W. H. Knowles, F.S.A., of Gosforth, the honorary secretary and a well-known architect and an ardent archaeologist and antiquary, will be glad to receive sums towards the cost of completing the work. The owner of the ground under which the site of Corstopitum lies is Captain J. H. Cuthbert of Beaufront Castle, and he has given his consent to the work, and is an active supporter of it. The work is being carried out on strictly scientific lines, and this year it has been under the charge of Mr. C. L. Woolley, B.A., of the Ashmolean Museum, Oxford, assisted by Mr. R. H. Forster, who, we understand, will probably superintend next season's work. Mr. Knowles has also been able to be there about three days each week.

The special interest in these excavations is that Corstopitum was occupied in Roman times not as a fort, like Housesteads or Chesters, but by some form of town. Of such a civil town we have no vestige north of York and Aldborough, save, perhaps, at Carlisle, near the west end of the Wall. But Roman Carlisle lies beneath the

houses of a modern city, and cannot be excavated. Corstopitum, on the other hand, can be entirely uncovered, and the nature of the site promises results of unique interest.

Under the Roman strata has been found a Neolithic stratum, from which flint chippings and small flint scrapers have been taken. This lends support to the theory, which had previously been held without support, that there was a British settlement there prior to the Roman occupation. The stones of which the Roman town had been built have been traced to a little south of the Tyne, and some to near Portgate. Also, the time at which the Roman evacuation took place has been approximately fixed by the finding of coins in a potter's establishment (from which a large amount of fragmentary pottery has been recovered)—the contents of a till being found and examined. The place had been burned down at the end of the occupation, and there was a layer of burnt stuff six or seven inches thick in which a tremendous mass of pottery was unearthed. The till and coins being there, they were able to date the pottery fairly accurately, and to upset by nearly 200 years the accepted date for it. The Romans carried on the manufacture of that red pottery for nearly 200—certainly more than 100—years later than anybody had hitherto thought. Above a plinth in the gutter of the roadway at the two adjoining houses a heap of 300 or 400 minimi were found, these being the smallest Roman copper coins. They had probably been dropped there in a bag when the place was evacuated. All the coins were of the fourth century A.D., mostly of the time of Constantine, the latest date being 383. The remains of the north abutment of the bridge, leading to the main road north, called, in the middle ages and down to a couple of centuries ago, Dere Street, probably ran along the western outskirts of the town, with gateways from it leading into the town. The next point of interest is a large building with terraces behind it, built on a projecting cliff some 15 ft. high. In a cement cistern at the back, a carved stone lion, which had been used as a fountain, was unearthed, it having apparently been thrown there with other unconsidered rubbish. Here, as elsewhere in the excavations, were found floor levels of two and sometimes three different periods of construction. The later periods were always inferior in workmanship and material to the earlier. A coin found

between two floor levels in this house was of the time of Carausius. It is interesting to note that some of the walls of the house were of lath and plaster. On the brow of the hill the Roman strata are lost—wiped away by weather or the operations of agriculture—and do not re-appear till the summit of the hill is passed, except where rubbish pits have been dug, and from these some very interesting curios have been obtained.



AN interesting parallel to Alston Court, illustrated in our May number, is, as a correspondent points out, the Monksbarn at Newport, Essex, a photograph of which we reproduce. Here we find the same herring-bone brick filling between the timbers, and a similar treatment of the ends of the beams carrying the upper storey and of the oriel.

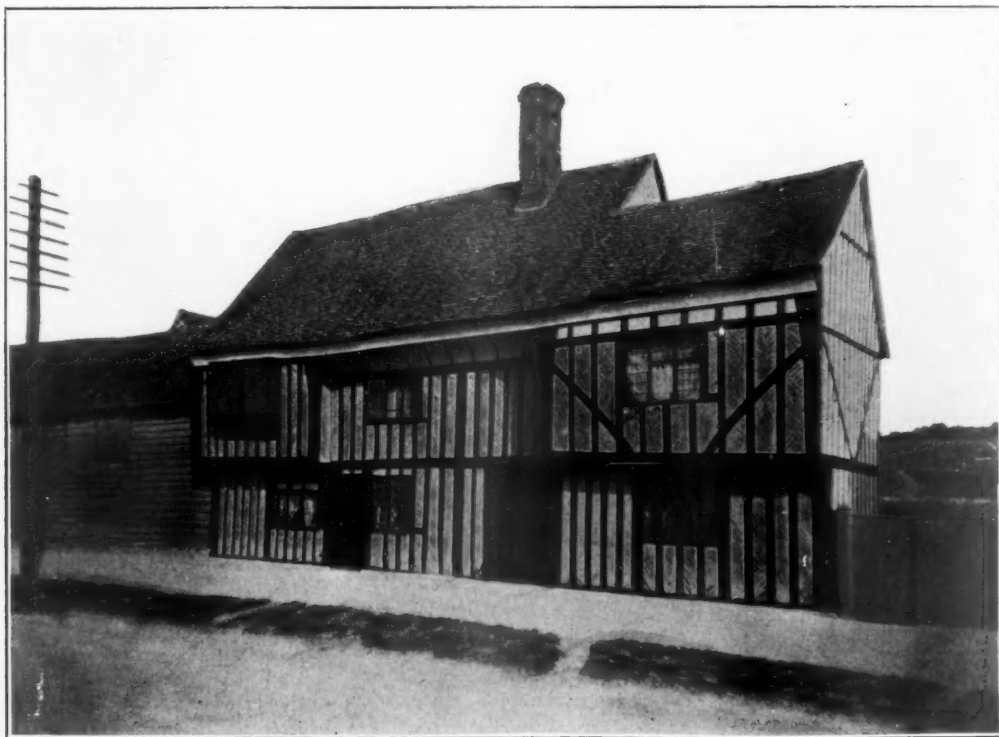
The Monksbarn is reputed to have been a cell of the Royal Abbey of Westminster, which owned the great tithes of Newport. It has unhappily not come under Mr. Charles J. Blomfield's careful hands for reparation. Some few years ago it was repaired externally, but also and unfortunately it was divided internally into a pair of cottages, and we understand that a fine timber gallery was then dismantled. The carving under the oriel window is of great interest. It represents

the Virgin crowned, supporting the infant Saviour with her left hand and bearing a sceptre in her right. On each side is an angel, one harping and the other playing a little organ of eight keys. It is not impossible that this work may have been done by one of the craftsmen of the Abbey with whom Mr. Lethaby has made us acquainted. The building is probably of Edward the Fourth's reign.



IN our March issue we gave a few bons-mots from the dinner in celebration of the fiftieth anniversary of the foundation of the American Institute of Architects. Following we give some further extracts from speeches made at this dinner. Not only is the average American an excellent after-dinner speaker, but the United States seems to be more blessed than we are with public men who take a reasonable and intelligent view of the arts and of the aspirations of the modern architect.

HON. ELIHU ROOT, in proposing the health of The Ladies, said: "I know that there are in this assemblage of architects many men who feel a sense of their own inferiority to the women for whom they have been building houses; and in that I confess my own sense of sympathy and brotherhood with you dear ladies. There is not



MONKSBAEN, NEWPORT, ESSEX.



one of these gentlemen who knows where a broom closet ought to be put in a house." (Laughter.)

SENATOR HENRY CABOT LODGE: "I have tried to get assistance, and I have had suggestions made to me. Mr. McKim told me anxiously that he was glad I was going to speak, and asked me what I was going to talk about. I said, 'Architecture, I suppose.' He said, 'Oh, don't talk about architecture. Talk about architects.' This the Secretary of State was unkind enough to declare was equivalent to saying, 'Talk about something you understand.' (Laughter.) But if I should talk about architects, it is possible that my remarks might degenerate into a commination service; for, as you remember, when Lord Macaulay was a small boy, the nursemaid having disturbed a little garden which he had laid out for himself, he said: 'Cursed be Sarah, for it is written that cursed is he that removeth his neighbour's landmark.' I then asked my friend, Mr. Thomas Nelson Page, what I should say. 'Oh,' he said, 'if you have not thought of anything, repeat the speech you made in the Senate the other day.' I agreed with him it was a very good one, but I did not think it would do. I then asked Mr. Hopkinson Smith what I should say. He is to follow me, so it is perhaps advisable that I should say as little as possible on the subject. He said: 'Say anything you please.' Well, if I said everything I pleased about architecture and architects I should take a good deal of time and grow unpopular. So I feel a little adrift, and I have thought that perhaps what I did say I might treat as a distinguished impressionist painter treated a picture when he showed it to a friend who admired it and then asked, 'What is it?' 'Well,' the painter replied, 'I painted it as a sunset, but I have changed my mind since, and I think I shall exhibit it as a portrait of my mother-in-law.' (Laughter.)

"If what I have to say does not answer to the toast, why, then, we will simply call it something else. I shall disobey Mr. McKim's unkind suggestion that I ought not to talk about architecture. I shall speak of it, not from the professional point of view, but from the standpoint of a student of history, which I have been for many years in a humble way, because to me as a student of history architecture has been a great teacher. Ruskin, you know, in 'St. Mark's Rest' says that every nation writes its history in three books—the book of its Art, the book of its Words, and the book of its Deeds. And in the book of its Arts there is surely none that is so full of meaning, to the historian at least, as Architecture. For that embodies, if anything can embody, the soul of the people, and in the earliest records which we have of the history of man on earth, we have to read

that history very largely in his architecture. And the secret of all great architecture is that it should embody the national life, and should in its course exhibit the aspirations of the people. For it has a great permanency, and if it does not represent the people and the time, it is essentially a failure. (Cheers.) If I may use an illustration which occurs to me at the moment, as I have looked at those wonderful Norman churches in Normandy, the cathedral of Coutance, for example, with that façade which still has the aspect of fortification before the Gothic had fully developed, it seemed to me, I say, as I stood and looked at it, as if I could read in it the story and the aspiration of that wonderful race which came forth out of the dim mists of the North, with the clashing of arms, with their long boats, to go up and down over the face of Europe, and make themselves a kingdom from Scotland to Sicily, and from France to Russia. I seemed to read in those stones the whole story of that great fighting, building race of statesmen and scholars and prelates. And I think the same may be said of a great deal of the architecture in the world—of the greatest architecture, and that which the historian at least best loves to study. It is that which we must have here if we are to have a great architecture, as I fully believe we shall have, and as we are developing it now it must be one that represents us. I do not mean that we must go to work to invent something which is wholly new and strange, which the world has never seen before. The forms of architecture are old, and not likely to be much changed. The secret of success lies in the application of the old forms to the conditions of the people who use them. (Cheers.)

"We have here a new country, but we are not a new people. The people who first came upon this Atlantic coast and started those little settlements which have grown into the United States were the representatives of an old civilization, they were the heirs of the ages, and here their problem was to apply the forms in consonance with what the new country with its new aspirations and its new desires demanded. That is one reason, I think, that we find the Old Colonial forms as a rule so agreeable, because the colonists took the forms of English architecture, the simpler household forms to which they were accustomed, and applied them to the purposes of the New World. They did not merely imitate, they did not merely try to reproduce something which had no connection with its surroundings, which was not of the soil, but they tried to apply the forms which had been tested elsewhere in a way to make them represent the New World in which they found themselves. (Applause.) The Greeks and the Romans, despite



ALMSHOUSE, WOOD GREEN, N.

A. W. S. CROSS, ARCHITECT.

*Photo: Bedford Lemere & Co.*

the fact that the Greeks produced the most wonderful art and literature which any people in the world have ever produced, developed a civilization which was largely economic. Our civilization is pre-eminently an economic and commercial civilization, and the forms to which we should naturally turn for application here are forms congenial to a civilization of that kind, and not the forms which represent an age of faith and force. We have applied these classic or renaissance forms here and with success. I think it must always be a gratification to every American, whatever may happen hereafter, that we can always point to the Capitol in this city, to show that we had a succession of architects who understood at least the purpose for which they were working, and who have left us something at once noble and permanent. (Applause.)

"We are working in new forms to meet new conditions. If I make a mistake in what I am now about to say, you will set it down to an error of taste. But I never pass under the Brooklyn Bridge, especially at night, without thinking that that great bridge, dependent from its piers, is a splendid piece of engineering and architecture which belongs to our time, and represents our

feeling and meets our needs. (Applause.) It is a confession of age, perhaps, to say that I remember the first skyscraper, but that first appearance of the skyscraper struck me as something abnormal and rather dreadful. I have come gradually to the conclusion that this hostility was simply because it was new. It takes a long time to get accustomed to anything which is new, and we are very apt to think because something is new that therefore it is bad. I do not mean to say that all skyscrapers are good (laughter), and I think the examples we meet in Washington, a city which has some beautiful public buildings, of really fine architecture, a city of large spaces and of indefinite room for extension—I think these scattered skyscrapers which we have here are little better than blemishes on the general aspect of the city. I wish we could have some law here as to the height of buildings (applause), for I feel that Washington is not the city of any one of us; it is the city of the whole country; it is the one city in the United States that is not and never can be local. (Applause.) I think it is the common interest of every one of us to do all that we can to make this particular city beautiful, and as a member of Congress charged in a certain degree

with the welfare of Washington, I feel a deep debt of gratitude to Senator McMillan, who is now dead and who with Mr. McKim, Mr. Burnham and the rest, laid out a foundation so wisely that in all that we do in Washington we can proceed on an intelligent plan (loud applause), so that we shall not erect buildings here and there, but have a scheme on which we can work, and which we can carry out—a great plan which would open the Park from the Capitol on to the Washington Monument, and so on to the driveway and the greater park lying outside the city.

“Not being prepared I have been led into a digression on Washington. I will return, then, to the skyscrapers in New York, where there was a necessity on that narrow island, where the only space to expand for the room necessary for the business of the city was upward. Mr. Wells, the English novelist, who was here a year ago, when he went away said, at the close of his last paper, that as he left New York it looked like a collection of packing cases set on end. Mr. Wells was still entangled in the delusion that what is new is necessarily ugly. Mr. Charles Whibley, another Englishman, also a distinguished writer, who has been here still more recently, said on going away that he could not exactly define what it was about New York that struck him, but he was convinced that it was very impressive, and he was certain that there was being worked out there something in the way of architecture and building which the world would one of these days greatly admire. Now you have two opinions both quoted from—I won't say foreigners—but not from citizens. Certainly there can be no domestic bias in either opinion. And it seems to me, as I come occasionally up the harbour, that the multiplication of those great buildings—which look as if they were huge towers gathering together as you see them in some Italian town—has a great impressiveness about it, and I believe that when it is all complete it will be one of the great architectural effects of the world. I do not mean to say that there are no mistakes and no ugliness and no crudities, and I know very well it is all unfinished, but I do believe that we are working out and applying the old forms to our new needs in a new way, and I am certain that this is the true road to follow.” (Applause.)

Mr. F. HOPKINSON SMITH: “Mr. Lodge has followed my advice—he has said anything he pleased. But I totally differ with him about what he calls ‘that charming classic outline which rises from our midst in the city of New York, and is called the Skyscraper.’ These swaggering structures that lock arms with the clouds and snub the lesser buildings below them, may interest those people who rent the top floor and can

breathe, but what about the people who live in the cañons below? I am informed by an eminent mathematician who has ciphered it out, that if an earthquake came and the tenants, suddenly roused, rushed out pell mell, the people would be piled twenty-eight feet high in the street.

“I remember, many years ago, when Arthur Quartley, one of the most distinguished marine painters America ever produced, lived in Jersey City, he and I would often cross the ferry and watch the sky-line across the water, especially where Trinity Church spire raised its exquisite spindle up into the blue. Now what have we? That same church, with the little God's Acre about it, which stands as the approach to Wall Street saying to commercialism, “Thus far shalt thou go and no farther,” is lost in masses of flat-headed structures, rows of huge packing boxes set up on end with hot waffle façades, so brutal and ugly in outline that we wonder that any architect having the beauty of his city on his conscience could lend his talent to perpetrate such crimes.

“Suppose all the men within the sound of my voice, men who are trying to do the best they know how, should fill our sky with what the old Four Percents demanded? What would become of us? Suppose we had no Charles McKim—and in speaking for Charles McKim I am speaking of those members of the profession who stand for gain only when it can be gathered in the garden of beauty. Very often, late at night, I stop in front of that temple in marble—at night, remember, when the shadows which one of our most distinguished architects, Mr. Post, speaking at a banquet in New York, insisted were the greatest part in architecture, were missing. Even then I offer up a little thanksgiving of my own that the genius of one of our men could design and bring to completion a building like the Morgan Library, which, not only in the shadows, but in daylight, in the grey dawn of the morning, in the sunrise, in the glory of the June day, is and always will be a thing of beauty and a joy for ever. (Applause.)

“Let us also do honour to the millionaire who poured out his money at the architect's bidding, resulting in a building which will stand as a civilizing influence both to those who are with us and those who come after us.

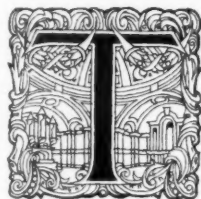
“With this digression let me pick up the text of my toast: Painting and Sculpture. While Mr. Lodge may not be in sympathy with what I have said as to the classical beauty of the skyscraper, he has always stood for the advancement of Art in our country, and I call upon him now to assist in every way in his power, to the end that Congress may provide the means for making the inside of our buildings as artistic as the outside. A great architectural triumph stands as an object lesson

to the man from Kansas and the girl from Nebraska. Give them another lesson—a dome, for instance, made glorious by a Blasfield, a Lafarge or a Turner. We cannot educate our people entirely by Carnegie libraries—many of them can't read; others haven't the time—still others don't want to; but show them a marvellous picture inside a great temple, and that man and that woman drink in a note of beauty which is taught to the child, and which in future years becomes a civilizing influence in the home. It is the eye and not the brain which first kindles enthusiasm for that which makes for beauty.

"We have men here within the sound of my voice who made the outside of the temple beautiful, and we have those, too, whose genius has adorned its interior. Do you capitalists and legislators see that hereafter they work together.

"As to Painting in the accepted sense as applied to the decoration of buildings, never put a touch of colour on the outside of any structure. The Great Decorator of the universe does that for us. If you want to see that illustrated in the highest degree go to my own beloved Venice—my own as it is everybody else's who loves colour, form, and beauty. Nine hundred, seven hundred, four hundred years ago, many of the great buildings of Venice were tossed up into the blue. Stand in front of the Salute, you men who analyse colour. What makes that delicious tone which some painters get with emerald green and rose madder, both brilliant colours, but the fingers of Time, gilding and bronzing the bare zinc? What gives to its marble that lovely tint which merges into one delicious grey—what softens into exquisite harmonies the sweep of the canals bordered with palaces so that to-day Venice is without a note of raw colour from Murano to Malamocco? Nothing but the brushes of sun, dew, and frost, helped by the busy chisels of the little devils who bore, dig, and scuttle, dropping the supporting piles so that in all Venice no two lines are parallel, making little garden beds of the cracks, and each a colour note. And not only Venice, but run your eye over the rear of Burlington House in London. Do you remember the statues over the portico, the faces smudged out by the smoke and grime of years; others with shoulders in high relief? What decoration, what mosaic can equal the finger of Time in the harmonies evolved—grey, opal, tones of topaz, of tea rose and amber?

"Keep your pictures for the interior, keep them also for your frames, but as you love posterity and the lessons you try to teach, keep the things that rise into the sunlight, in the rain, the frost, and dew, as the Great Decorator intended they should be." (Applause.)



THE news of the collapse of the partially completed cantilever bridge at Quebec has been rather differently received by the technical Press in America and the technical Press in the United Kingdom. Comment here has developed upon sane and natural lines—sorrow for the great loss of life, regret at the set-back to a great and valuable enterprise, and some speculation as to the actual cause of the disaster. To speak of the matter as "The Greatest Engineering Disaster" errs on the side of exaggeration; but to find by its subsequent remarks that an American contemporary is mainly concerned with the possible loss of public confidence in the engineering profession endows the whole thing with bathos where should really be pathos.

And yet this anxiety for American professional reputations is not without its justification. It has been said that no one can build a bridge like an Englishman, and in this branch of design England has certainly an established reputation. Probably this is due to the Englishman's aversion to risk, and his preference for erring on the side of safety, both as regards his materials and the method of putting them together.

And it is here that American and English practice has considerably diverged during the last two or three decades. The tendency of engineers across the water is to take risks, to cut down the factor of safety for the sake of economy, to rely too much on absolute theoretical calculations, and to leave little or no margin for possible flaws in the material and unascertained or "secondary" stresses. Progression in this direction is a vice, and it may become as much an obsession as "speed mania." One can almost imagine a future building into which the introduction of an extra hundredweight or half-hundredweight over the specified load would bring down the whole structure. The triumph of exact mathematical calculations, if, in such a complicated structure as the Quebec bridge, they can ever be absolutely determined for every member, seems to us of less importance than the triumph of erecting a bridge that would last for generations. One must not forget that steel bridges are prone to deterioration, and that the factor of safety must allow for this no less than for the expected loads and stresses.

One can feel commiseration for the reputations which have suffered in this wreck; though in dealing with a bridge whose principal dimensions exceeded those of the Forth Bridge or any previous bridge structure, one would have imagined a greater factor of safety being adopted than the published calculations disclose. As





HOUSE, ABBEY ROAD, ST. JOHN'S WOOD.

E. P. WARREN, ARCHITECT.

regards the Consulting Engineer, some rather unnecessary remarks of his, anent waste of money and material in the Forth Bridge, seem, in the light of recent events, to be one of those boomerang curses that come home to roost.



R. A. L. FROTHINGHAM, writing in the *Architectural Record* (U.S.A) for August, claims to have discovered an original church model by a Gothic architect. Researches at the British Museum disclosed a certain amount of proof that models of different parts of a church or even of a whole church "were prepared

by Gothic architects and submitted as projects for approval to the committee in charge, previous to construction." Subsequently, on his way to Paris, Mr. Frothingham stayed at Rouen and discovered his model in the little archæological museum there. "Best of all, it was a model of that greatest gem of late French Gothic, the church of Saint-Maclou." Upon this "carton or papier-mâché" model and its beauties the author discourses for three pages; but his evidences of authenticity appear to us rather thin, and his belief is founded on differences in the details between the model and the actual church, the details of the model favouring an earlier period than those from which they differ in the building itself. From this Mr. Frothingham deduces that the model is older than the church, and ergo that it is the work of Jehanson Salvart or Martin le Roux, or both of them, and that the model was made in or about the year 1414. This is all based on an item in the original archives of the church, it being mentioned therein that these architects contracted "to execute a piece of work for the treasurers of Saint-Maclou, for the considerable sum of 300 gold pieces (*écus*). It could not have been work on the old church, for it

was not restored, nor on the new church, for it was not begun, nor could it have been for any such work as was paid by day's wages, but only for some such object as the very model. Unfortunately the contract leaves the object unspecified, so this remains a conjecture!" Though Mr. Frothingham leaves the question as "a conjecture" his tone conveys to the reader his own certainty in the matter. The majority of us will probably require a little more proof before taking Mr. Frothingham's deductions on trust. Neither M. de Beaurepaire, the State archivist, nor M. Enlart, the celebrated Gothic expert, knew of an original Gothic model. M. Boeswillwald, of the *École des Beaux-Arts*, denied the existence of such a thing in France. What little is known about the model points to it as the



work of a priest named Housset in or about the year 1680. According to Mr. Frothingham this man was a thief and a rogue who purloined the model and claimed it as his original work. What is bad about the model is attributed to this man's having made minor restorations to render it sufficiently presentable to support his claim. Mr. Frothingham gives absolutely no authority or proof of his assertions about Housset, and the statement that he was "a most scandalous fellow and hurried the poor curate of the church into a premature grave by the financial complications which he caused," even if correct, does not exactly disprove his ability to have made the model. Mr. Frothingham claims to have converted M. de Lasteyrie, M. Lefevre-Pontalis, and M. Auguste Choisy to his view, that the model is "an unequalled direct product of the brain and hand of one of the foremost Gothic architects." Despite this accession of strength we are still sceptical. If there really were Gothic architects who got out designs for buildings, down to the smallest details, "all the tracery in windows and gables, all the statues in their niches, the relief decoration and pinnacles," including also the stained-glass windows with their figured compositions, we fancy there will be trouble among the upholders of the Craft Guilds theory. But Mr. Frothingham has hardly established his theory. The model may have been made from the original drawings or sketches for the cathedral preserved up till then in the archives; it may have been a design for a new church based on that of Saint-Maclou; or, again, the variations in detail from Saint-Maclou may have been original "improvements" of the modeller. The use of papier mâché for such an intricate work in the year 1414 is extremely improbable. The use of carton in Europe did not become at all well known until the end of the seventeenth century, or approximately until the date when Housset is said to have made the model. So far Mr. Frothingham's conjectures seem entirely wild; but those of our readers who are visiting Rouen may find occasion to visit the Museum and make their own deductions.



THE trouble of the Acton Urban District Council in connection with its proposed municipal offices is, by now, fairly well known, for the Royal Institute Council has taken the strong and unprecedented course of forbidding the members to participate in the competition recently instituted, on the ground that the Urban Council had previously commissioned a design from an architect, and had not paid him the commission usual in such cases. The late Council seems to have

had somewhat expensive ideas for a not very rich urban residential district, for the successful design in the first competition of 1903 would have cost over £80,000 to erect. From local information we learn that the opposition of the ratepayers to the scheme being carried out was so great that the Council was afraid to proceed with it. The contract with the Architect does not seem to have been put under seal; but the Council paid some £1,500 on account of his fees, and because the contract was not under seal was surcharged this amount by the Local Government Board auditor. Subsequently the contract was put under seal, and the Architect paid the balance of his fees, £900. The Council then, by resolution, requested him to prepare a fresh scheme for buildings not to exceed a cost of £35,000, and after sketch designs had been submitted and approved, instructed him to prepare working drawings, the clerk being instructed to draw up a fresh contract with the Architect for carrying through the scheme at a reduced and agreed fee. In the meantime the periodical election came on, and the unpopularity of these proposed building schemes seems to have swamped the old Council and brought into power one with very different views. The late Council had, however, appointed a date for its last meeting, subsequent, we understand, to the date of the election, and this meeting was expressly arranged for ratifying the arrangements in connection with this second scheme. A strong opponent of the scheme, whether a member of the late Council or not we do not know, but who had knowledge of the meeting, seems to have discovered that such a meeting was illegal, the late Council having no power to hold such a meeting after its successor had been elected. He is said to have attended the meeting and opposed the business as *ultra vires*; and on being ruled out of order he produced a mandamus of the High Court prohibiting the meeting. The new Council, bent on economy, refuses to pay the Architect's fees for the second scheme, on the ground that the contract was not sealed. The Architect has issued a writ, and there the matter remains. In the meantime the new Council has instituted a fresh competition for an £18,000 building, but those who have seen the conditions do not think that the Council's requirements can possibly be carried out for the sum; £25,000 is mentioned as the amount probably required. The R.I.B.A. has since prohibited its members from competing, and the Acton Council is in a bad way. The story is instructive, as showing how our Local Governmental machinery sometimes works; but there is a moral for architects—and that is to see that they get their contracts with public bodies under proper seal at the earliest possible moment.



OCEANIC HOUSE, PALL MALL EAST, LONDON.  
HENRY TANNER, JUNR, ARCHITECT.



HOSE who take an intelligent interest in the "battle of the styles," no less than the altruistic folk who have endeavoured, and are still endeavouring, to discover a new style, whose essential features shall be guiltless of plagiarising

past achievements, may be recommended to look about them and observe yet another development in the matter of style, of which we shall probably see and hear more in the immediate future.

Though our present Renaissance revival has seen the erection of much painstaking and intelligent work, it can hardly be said, after a careful survey of our recent modern structures—our municipal buildings, banks, and office blocks—that the old and beautiful details of past examples have been improved under modern development. We are not, perhaps, sufficiently removed in point of time to criticise severely the work of the present day; and possibly a future generation may preserve an affection for "pot-bellied" and blocked columns, top-heavy pediments, vermiculated stonework, and a plethora of swags. Still, it is the fate of a revived style to be vulgarised: and if our restrained and dignified Later Renaissance can be so painfully misused it is somewhat appalling to contemplate the results of incompetent and unsympathetic treatment in dealing with the French styles.

It is not merely in abstract evidences that we note a recrudescence of the French Renaissance. On the purely decorative side it has never left us. But the Ritz Hotel and the new *Morning Post* building are essentially Gallic; the reconstructed "Playhouse" carries us back to the period of Watteau; one or two of our West End mansions

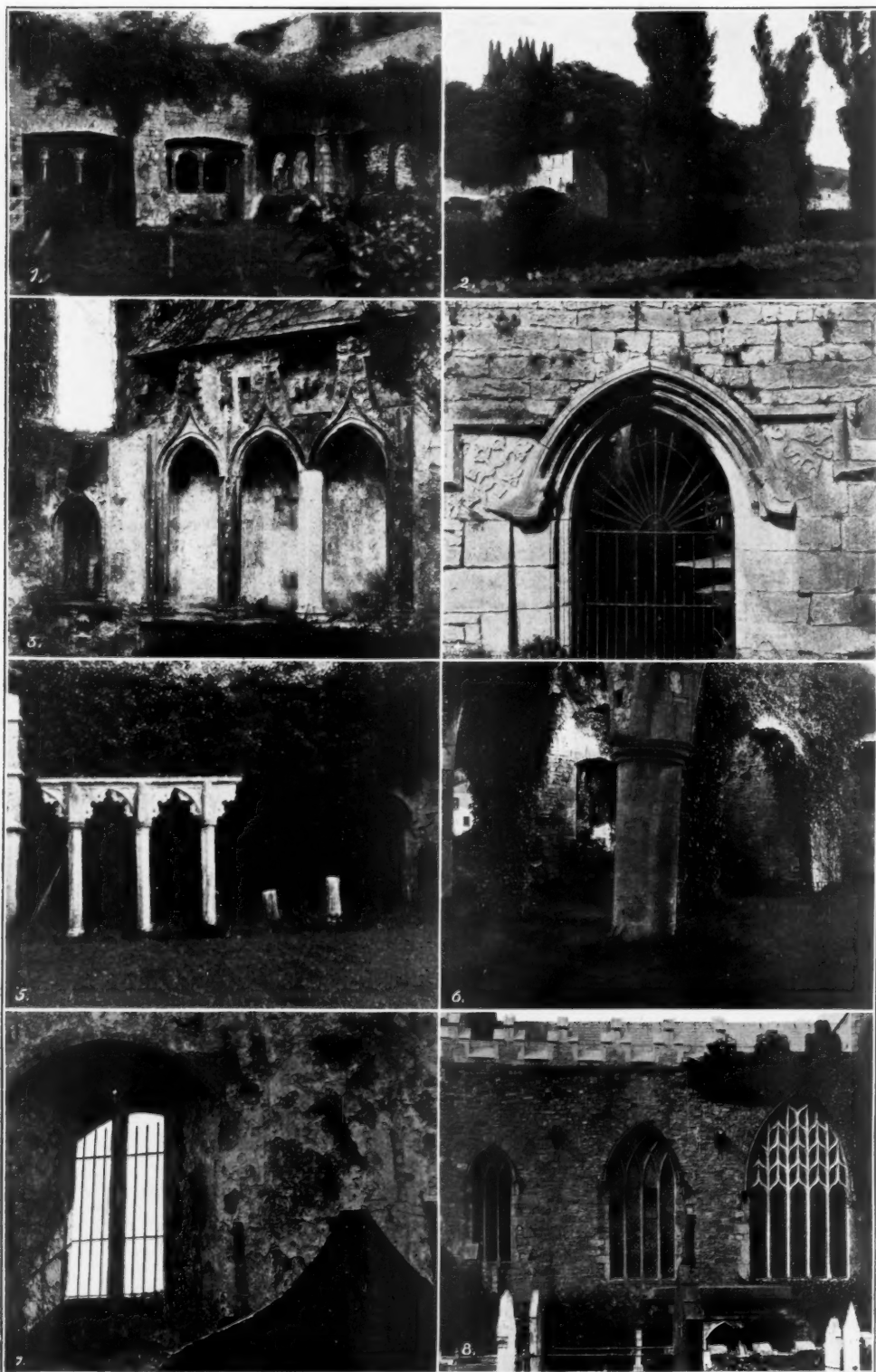
have been reconstructed on Louis Seize lines; for the United Kingdom Provident Institution, illustrated last month, the later Empire period has been employed. And we hear of visits to Great Titchfield Street, and the purchase and perusal of fine old French tomes. And it can hardly be mere coincidence which now prompts Mr. Batsford to bring out portfolios of views and drawings of the Petit Trianon, including the decorations and the furniture; or caused Professor Riley to include measured drawings of the Grand Trianon in the Portfolio he issued about a year ago.

From these and other evidences a recrudescence of the French Renaissance is probably upon us; and let us hope that, excepting the planning, there will be very little Modern French "Renaissance" with it.

\* \* \* \* \*



IF we are to believe the evidence of photographic views in a weekly contemporary—and the camera, they say, never lies—Crosby Hall is not to be saved. At least the views we have seen showed the housebreakers tearing off the tiles and prising up the floor boards, and these things can hardly be held to make for preservation. The energetic and praiseworthy efforts of antiquaries and historians, backed as they were by the encouragement and interest of the King, failed, as we anticipated, to find a solution of the monetary difficulty. How much of the structure was really old will probably never be determined, but whether the sentiment of keeping that uncertain portion on its original site was worth £250,000 may be doubted. When the age and genuineness of a building is beyond question, it is worth any sum to preserve it on the original site and in the original condition. But in the case of Crosby Hall a perusal of the particulars concerning its nineteenth-century restorations leaves one with the impression that what in it possesses age and sentiment can be as well preserved at South Kensington as on an almost priceless site in the heart of the City.



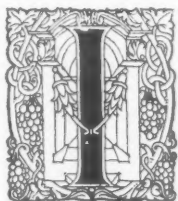
- (1) Cloisters, Ardfert Abbey.  
 (3) Piscina and Sedilia, Callan Abbey.  
 (5) Cloisters, Holycross Abbey.  
 (7) Window, South side of Choir, Quin Abbey,  
 and traces of plaster-work.

- (2) Church Tower with Irish battlements, Fethard,  
 Co. Tipperary.  
 (4) South Doorway of Nave, Callan Parish Church.  
 (6) South Transept and Aisle, Ardfert Abbey.  
 (8) Windows of South Chapels (formerly Transepts),  
 Limerick Cathedral.

# A Sketch of Irish Ecclesiastical Architecture.

## VIII.—AN ECLECTIC NATIONAL STYLE.

### PART I.



It is plain that, from the time when Gothic architecture established itself in Ireland down to the fifteenth century, its local divergences from English buildings (some isolated, some occurring in a number of instances), though interesting and sometimes striking, had not been

enough to constitute more than the possible germs of a national style. But in the fifteenth century, when the erection of monastic buildings took a fresh start (for many friaries were founded then, and such new work would form an example for adding to or remodelling the old), Irish architects not only borrowed their patterns more widely, but combined and varied them so as to work out something like a national style of architecture.

To the visitor who has some knowledge of English architecture, many Irish buildings of the fifteenth and early sixteenth centuries may seem, on a superficial view, merely to have been erected at a number of different times, though with some obvious variations (particularly in the cloisters) from what he has observed in England. It will therefore be best, at the outset, to set down some certain dates for particular

buildings, which will form a foundation for a more correct view of Irish architecture at this period.

A fairly well-known example is Muckross Abbey, near Killarney. About this Parker says:—

The ruins before us would at first sight be set down by any English antiquary to the fourteenth century, with alterations of the fifteenth; but as this friary was only founded in 1440, it is clear that the parts which look like work of the fourteenth century are only imitations; and the same may be observed in nearly all the churches of this class. . . . The chancel is in imitation of the style of the end of the thirteenth century.<sup>97</sup>

The chancel has lancet windows at the side; its east window has tracery of the simple kind in which the mullions of the lower lights are merely prolonged (intersecting each other, since these lights are more than two in number) until they reach the head of the window, a type which appeared in England in the thirteenth century, and of which there are a good many examples, often elaborated, in the fourteenth; in Ireland it became and continued to be especially common. With these forms are combined windows grouped under a square label, quite of English fifteenth-century character, in the church and the domestic buildings, and a door the mouldings of which are of a shallow and rather uniform type fairly common in late Irish doorways. The cloisters are built to carry a story; the arches are round on two sides of the quadrangle, pointed on the other two.

<sup>97</sup> *Gentleman's Magazine*, April, 1864, "Notes on the Architecture of Ireland," p. 420. The friary was founded in 1440, repaired in 1468, and again in 1626.



CHANCEL ARCH, CLONFERT CATHEDRAL.



WEST DOORWAY OF CHURCH, QUIN ABBEY.





QUIN ABBEY FROM THE SOUTH,  
SHOWING REMAINS OF CASTLE.

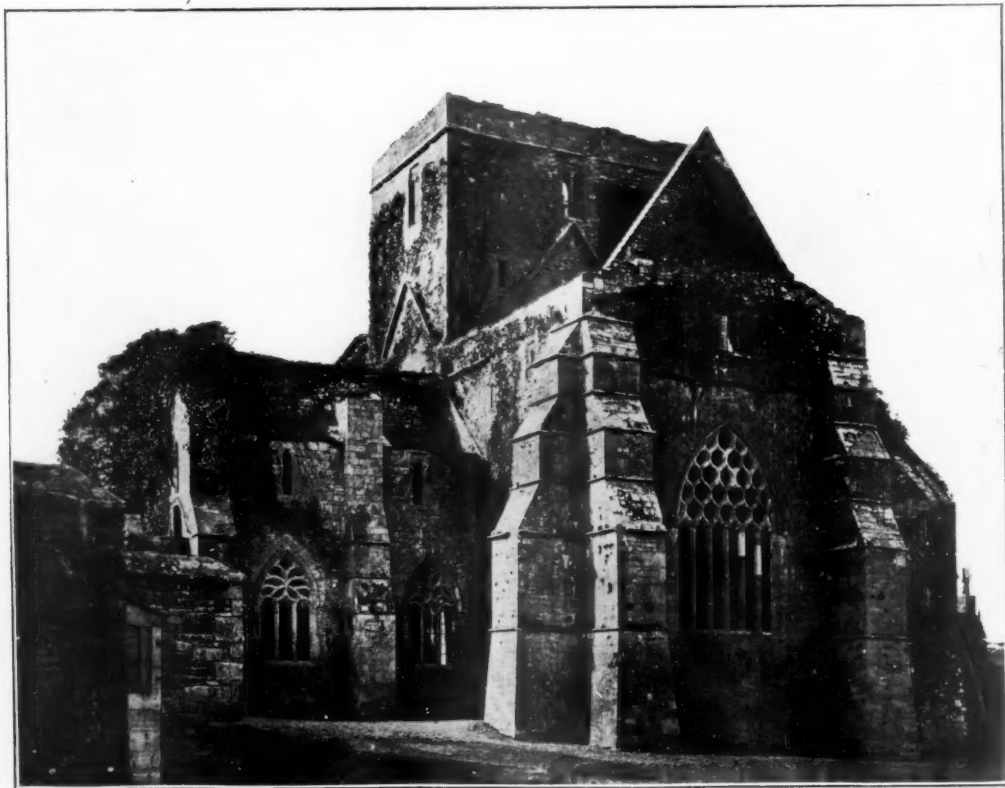
The Franciscan Friary at Adare, a fine building with a high, slightly tapering central tower, shows windows of all the various kinds mentioned above. It was not founded before 1464. The Augustinian

Abbey at Callan was also founded after the middle of the fifteenth century; the church only remains. It has a curious west window of a type which some would call "flamboyant," rectangular windows filled with cusplless reticulated tracery, and sedilia adorned with somewhat shallow but effective mouldings and excellent foliage.

A more or less definite date—the first half of the fifteenth century—can also be assigned to Quin Abbey, Co. Clare, a well-preserved Franciscan friary of great interest. It was founded in 1402 or in 1433; we have already seen instances of a double date in the case of the monasteries at Strata Florida and at Corcomroe;<sup>98</sup> this is sometimes due to the insufficiency of the revenues assigned by the original founder, sometimes to other causes. Thus the abbey of Vale Royal in Cheshire took its start on another site in 1273; the foundation-stone of the church was laid by Edward I. in 1277; the first abbot, John Chaumpneys, by his influence with that king, got the monastery richly endowed; the monks

removed to "mean and strait lodgings" near their future abbey in 1281; but this was not finished when they celebrated their occupation of it in 1330. And the author of the *Triumphalia Chronologica Monasterii*

<sup>98</sup> See Article VII.



HOLYCROSS ABBEY, FROM THE SOUTH-EAST.

Photo: Lawrence.





ALTAR OF ST. FRANCIS  
AND EAST WINDOW, ENNIS ABBEY.

at Muckross and Adare above mentioned) a transept on the south side only, and this transept begins to the west of the tall, plain, tapering tower, which is supported north and south by the short roofs of stone, acting as abutments, which we have already seen in the Franciscan abbey at Kilkenny. There was a wooden gallery at the west end of the nave. The buildings

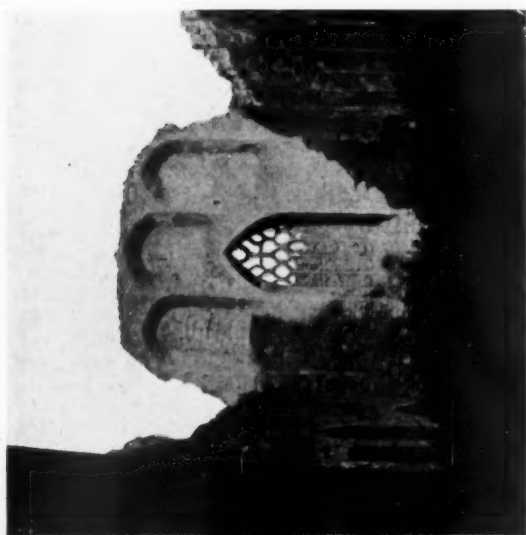
<sup>99</sup> Since the date of Quin Abbey has been otherwise stated, it will be better to give the evidence. Luke Wadding, *Annales Minorum*, Vol. VIII, p. 48, speaks of its foundation under the year 1350, though he says that it was "fabricatus ignoto nobis tempore." But in Vol. X., p. 218, under the year 1433, after citing a letter from the Pope encouraging the repairs and the building of a new tower at the convent of Clare in the diocese of Tuam, he mentions: "Aliud [monumentum] per quod conventus de Connych, sive de Coinhe, Laoniensis Diocesis, originem didicimus et fundatorem, quæ alias nos diximus ignorasse. Hoc anno Pontifex licentiam concessit nobili viro Maccon, MacnaMarra, Ducl, inquit, Claudcullyen, ut illum ædificaret pro Fratribus Regularis Observantia." Sir James Ware (*Works Concerning Ireland*, edited by Harris, Vol. II., p. 280) also gives the date as 1433. Some writers seem to have known Luke Wadding's first guess, and not his later proof; or they have been unable to believe, in spite of evidence and parallel instances, that thirteenth and fourteenth century features could appear in an Irish fifteenth-century church. On the other hand, the Four Masters say, under the year 1402, "The abbey of Cuinche, in Thomond, in the diocese of Killaloe, was founded for Franciscan friars by Sheeda Cam Mac Namara, Lord of Clann-Coilein." The tower built at Clare-Galway, mentioned above, bears a close resemblance to that at Quin.

*Sanctæ Crucis in Hibernia* (p. 23), having two dates for the foundation of Holycross Abbey to reconcile (while the authentic history of the monastery was for the most-part lost), gives quite a long list of points or landmarks in the development of a monastery, according to which the "foundation" might be fixed. Thus two dates for a foundation, even if there is a considerable interval between them, do not at all necessarily imply that the evidence is conflicting, and therefore untrustworthy.<sup>99</sup>

The church of Quin Abbey is in plan unlike those which are usual in England. It has (like the churches



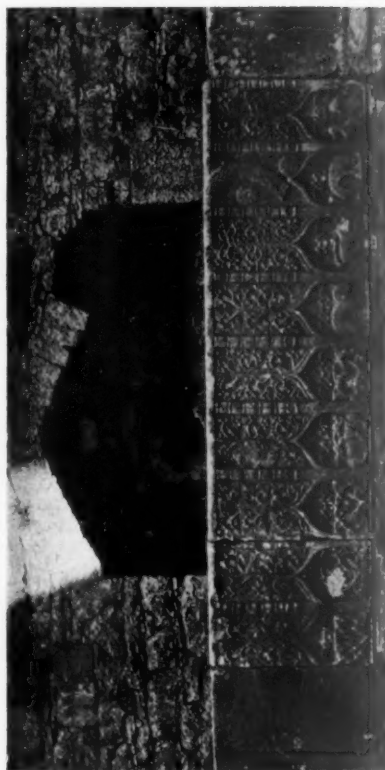
TOMB BETWEEN SOUTH TRANSEPT CHAPELS, HOLYCROSS ABBEY.



CHOIR OF DOMINICAN CHURCH, CASHEL.



ARCHES OF CLOISTERS, HOLY CROSS ABBEY.



STONE CARVING IN CASHEL CATHEDRAL.



STONE COFFINS OUTSIDE THE BLACK ABBEY, KILKENNY.



(4) Stone Screen-work under abutment of Tower, Ennis Abbey  
(8) South Aisle, Callan Parish Church.

(3) "Pulpitum," or Stone Screen, Ross Abbey.  
(7) South Transept, Ennis Abbey.

(2) South side of Nave, Holycross Abbey.  
(6) Cloisters, Quin Abbey.

(1) Dormitory, Quin Abbey.  
(5) Cloisters, Quin Abbey.



NAVE OF CALLAN PARISH CHURCH FROM THE NORTH-WEST.

stand on the site of a late thirteenth-century castle, which was ruined by its Irish neighbours a few years after its foundation; much of it, no doubt, supplied building material for the abbey; but the old castle gateway still remains as a part of the southern abutment to the tower, and the church uses other parts of the old thick walls—as, for instance, in the south side of the chancel. Here openings are cut through the castle wall; these are recessed both from the outside and the inside, and half-way through mullions are inserted to form a pair and a triplet of lancet windows. Other windows (in the transept) are of fourteenth-century character; the large windows at the east end of the chancel and the south end of the transept have the intersecting mullions which are so common in late Irish Gothic; above the cloisters are square-headed Perpendicular windows. The west door too has a square label over it, and the mouldings are of a shallow type, squares and quarter-rounds, with hardly any definite grouping. The pointed arch between the nave and transept is almost plain except for a chamfered rib which starts from pointed brackets or corbels. The cloisters are of the

usual Irish type; some of the pillars are twisted; chamfered buttresses are inserted at regular intervals; the vaulted roof is of the ordinary rough kind, but it is groined (without ribs) by the entrance to the church; here the wattle-marks from the centering used are particularly plain.<sup>100</sup> To judge by the corbels, a wooden ceiling has been put up under the rough vault, or at least intended; similar corbels are to be seen in the kitchen. The whole of the vaulting over the rooms on the lower floor has held so well that these would still be habitable (I spent one wet day there in considerable comfort); the dormitory on the upper floor, north of the tower, wants only its wooden roof; the high altar, as well as the two altars at the east end of the nave, are intact; it is not surprising to hear that the friars kept returning to the abbey, and only left it finally in 1760. To the north of

the chancel a building of two stories has been attached, and enlarged in some way after its erection; this was, no doubt, a sacristy below; it bears a considerable resemblance in plan to the building in a similar position at Iona.

<sup>100</sup> See Article III.



CLARE ABBEY, NEAR ENNIS.





OWL ON PIER,  
HOLYCROSS ABBEY.

Such examples of dated buildings in Ireland (and the list might be increased) supply a sure starting point for determining the general characteristics of Irish fifteenth-century architecture. But before proceeding to a brief general description of these, it may be well to notice an abbey which, though most

of its documentary history has been lost, appears clearly to illustrate the transition to the Irish style of the fifteenth century.

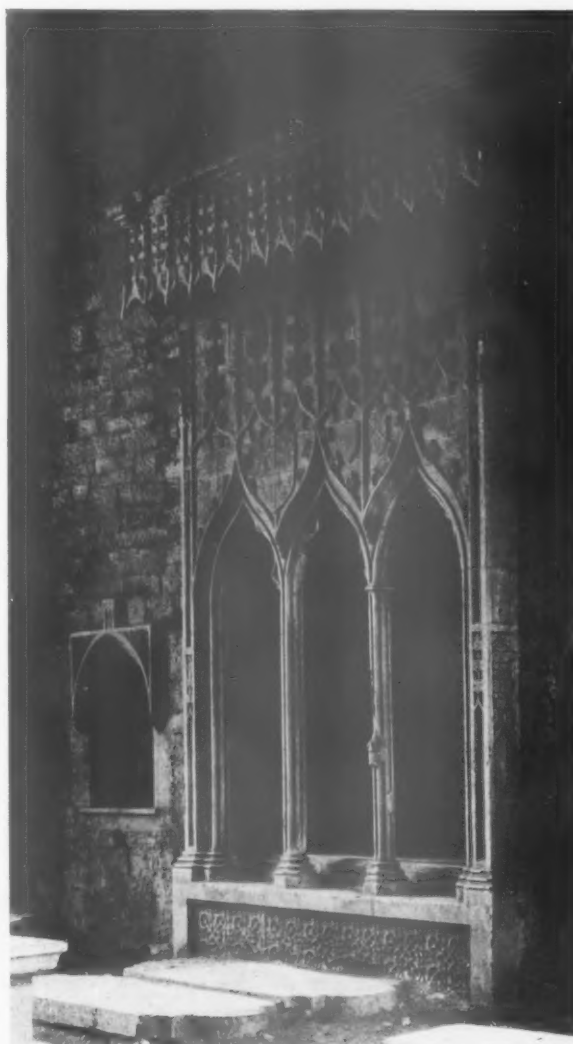
Holycross Abbey was founded for Cistercians in 1169 or in 1182, to receive a fragment of the True Cross; to the possession of this it owed its distinction, the abbot ranking as an earl. Of the Romanesque building, probably all the detail that remains is in a doorway opening from the church to the cloisters, with capitals of unusual form. But it appears that the general plan of the church has remained unaltered; it closely resembles that of Jerpoint Abbey<sup>101</sup> (belonging to the same Order), having aisles to the nave, and two pairs of chapels on the east of the transepts. There is a room above the chancel, having a seat in its east window, and above the north transept; rooms also over each pair of transept chapels, both of which command a view of the high altar; that on the south contains a fire-place and other signs that it was used as a living-room. Thus the eastern part of the church is two-storied, and this interweaving of church and living-rooms is a custom of old standing in Ireland, to which attention has already been drawn;<sup>102</sup> here it may well be a continuation of the earlier arrangement in the Romanesque building.

<sup>101</sup> See Article VI.

<sup>102</sup> See Articles III, VI, and VII. In many of the smaller churches of Ireland a habitation has been contrived at the west end, like the Castle at Cashel on a small scale—there are evident signs of this, for instance, in the church of Kilbennan, near Tuam. In England such a combination under one roof is very rare, except in the case of hermitages, and the arrangement at the west end of castle chapels. At Christchurch Priory, in Hampshire, there is an upper story above the Lady Chapel—"St. Michael's Loft"—but this has certainly been a chapel, consequently the resemblance to the Irish examples is very incomplete. Walcot (*Church and Conventual Arrangement*, p. 124) says, "The Dormitory stood over the South Aisle at Wenlock and Wymondham." But rooms over porches are, of course, not uncommon, or sometimes they are over the vestry, as at Bishop's Cannings, in Wiltshire. In Scotland there is a complete house over the transepts at Torphichen, Linlithgowshire, examples of the combination at Arbuthnott and Paisley, at Iona and at Lincluden College, Kirkcudbrightshire, not to mention those belonging to an earlier period. (See Macgibbon and Ross, *The Ecclesiastical Architecture of Scotland*, especially Vol. III).

Passing to architectural details, we may notice that the windows of the transept chapels are of good flowing tracery, one, at least, being of a type not uncommon in English Decorated work. The great east window is "reticulated," but (as in the windows of the north transept) its lower lights only are cusped; the omission of cusps is usual in late Irish Gothic; the ornamentation of the dripstone is peculiar. Above this window a projection of the wall is carried on pointed corbels, such as are common in Irish fifteenth-century architecture; the carrying out of the wall recalls the Early Gothic chancel of Tuam Cathedral.<sup>103</sup> Over the great window is a small square-headed one, like English Perpendicular work, belonging to the room in the upper story. The chancel and transepts have strong and elaborate buttresses, "battering" below; these are probably of the thirteenth century, unaltered. Inside, the stone vaulting of chancel and transepts and that under the tower is elaborately groined: the ribs in part of the north transept roof are cusped. All the eastern

<sup>103</sup> See Article VII.



PISCINA AND SEDILIA, HOLYCROSS ABBEY.



portion of the church is beautifully and elaborately finished—the Cistercian prohibition of ornate architecture, as of bell-towers,<sup>104</sup> seems to have been largely disregarded; but best of all are two specimens of carving, in the chancel and the south transept. The first of these, on the south side of the chancel, is known as "The Tomb of the Good Woman's Son,"—who these were has not been determined. There is a tomb behind the opening, and the whole may have been designed partly as an ornament to this; but, whatever else it may be, it is certainly the sedilia. The carving, if somewhat stiff, is excellent; if found in England, it would be attributed to the latter part of the fourteenth century. However, above the arches are coats of arms; one of them shows the arms of England, in a form which is not found before about 1405. The wall dividing the south transept chapels is supported on two rows of twisted pillars; we have seen this ornamentation in fourteenth-century work at Limerick (also at Quin Abbey); it may either have been re-introduced from older examples (one of which may have existed here in the Romanesque church superseded), or it may possibly have been borrowed from Italy. The pillars (as in the sedilia here and at Callan Abbey) have bases but no capitals; these are sometimes omitted in late English buildings (also occasionally in Transitional work<sup>105</sup>) and commonly in late French architecture. The wall which they carry forms the canopy of what appears to be a tomb; the roof is elaborately groined; the carving on the panelling below is apparently of similar date to that on the sedilia. The whole tomb-like structure has been thought to be the Shrine of the Relic; but since this is a piece of wood only 3 in. long, the length of its case being only 6½ in., that seems quite incredible. It is locally considered to be "The Waking-place of the Monks," but according to the Cistercian Use the funeral services of these were held in the choir.<sup>106</sup> There is a slot in which the covering slab could be fixed, and it is probably nothing else than a tomb, though whether it was ever occupied, and for whom it was made, must, like so much else in the history of this monastery, remain undetermined. Above it at one corner is a mutilated bit of sculpture, probably of Daniel and the Lions; there is also a curious isolated carving of an owl—most life-like—on the face of the north-west pier at the crossing.

The cloister court was not inferior to that part of the church which has been described. The cloisters themselves were not of the ordinary Irish kind, being obviously not intended to support a storey above them; they are in general of fourteenth-century character—from an English point of view. The doorways opening into the rooms around (which, as is so often the case, retain their vaulted stone roofs) vary greatly from each other; one has shallow mouldings

which could hardly be earlier than the fifteenth century; others suggest fourteenth-century or even earlier work, though diverging greatly from English mouldings; the most remarkable of all contains an ogee arch, standing—like tracery in a window—under a semi-circular head; both outer and inner arches, and the door-jambs, too, are covered with a sort of billet ornament. We have noticed a similar use of the billet outside its own period in Cashel Cathedral;<sup>107</sup> here again Romanesque work on the site may have suggested the ornament.

In contrast to the work just described in the cloisters and the eastern part of the church, the nave and its aisles are exceedingly plain. The arcade on the north is formed by rough pointed arches standing on plain piers; on the south the piers are similar, but the arches are better built and are round (with pointed relieving-arches above them); round arches, too, are thrown across this aisle to the outer wall, and the piers have small buttresses on their outer side. One is inclined at first sight to consider this portion of the building as an unaltered part of the earlier church. But round arches were often used in late Irish Gothic, as at Ross and Moyne Abbeys; and, at Ardfert Abbey, to a church of thirteenth-century architecture a transept has subsequently been added which is connected with an enlarged south aisle by plain round arches very much like those at Holycross—these plainly cannot be Romanesque work. Holycross Abbey is divided by a wall built across some distance west of the crossing, so as to enlarge the choir or monks' church according to the Cistercian plan; there was, as we have seen, a corresponding screen at Jerpoint. There is now a Perpendicular west window uncusped, in place of earlier lancets, and the windows in the aisles (which were included under one roof with the nave) are of similar character.

Thus it is plain that this abbey was—at least to a very large extent—remodelled; and, though it is impossible to say how long this took to complete or whether the alterations were carried on without interruption, some of the new work must necessarily be placed after A.D. 1400, much (or perhaps all) of it is unlikely to be earlier,<sup>108</sup> but the large traces of the fourteenth-century style that remain make it interesting as bridging over the transition to the Irish style of the fifteenth century. There are many buildings of this later style which are worthy of description in detail, but it will be better at once to sum up the general features of the architecture which prevailed in Ireland in the fifteenth and the earlier part of the sixteenth century; these will now be easier to follow.

ARTHUR C. CHAMPNEYS.

[The large view of Holycross Abbey is by Lawrence, Dublin, and the other illustrations are from photographs taken by the author, developed and printed by Messrs. Seaman, Ilkeston.]

(To be concluded.)

<sup>104</sup> See Articles VI and VII.

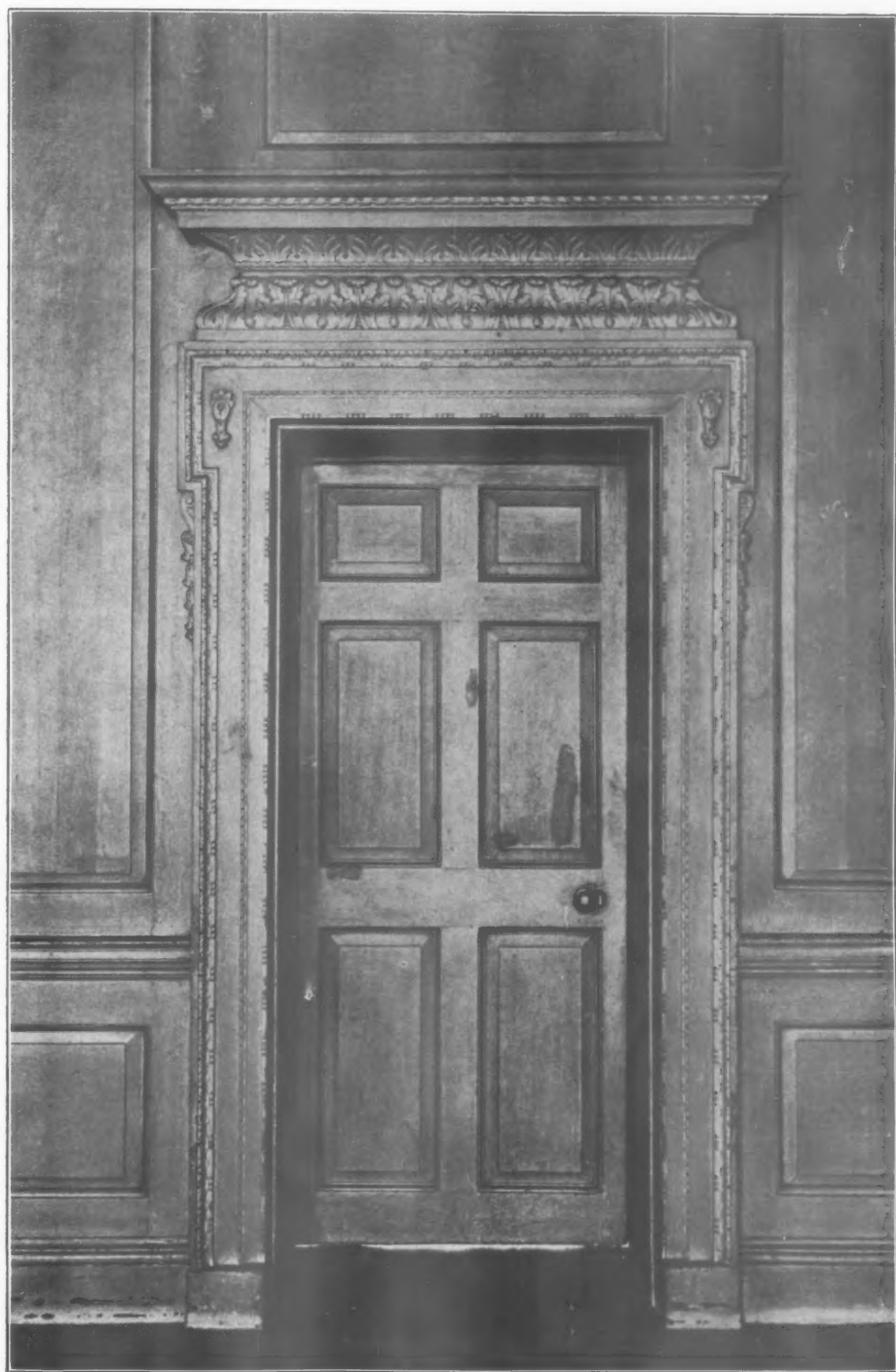
<sup>105</sup> For instance, in a piscina at Glastonbury, a similar niche on the outside of the east wall of the choir of St. David's, also in shallow Transitional arches or panels in the central tower of Wimborne Minster.

<sup>106</sup> See *Liber Usuum Sacri Cisterciensis Ordinis*, Paris, 1643, cap. xciv, &c. I am indebted to Dr. Wickham Legg, F.S.A., for directing me to this and some other authorities.

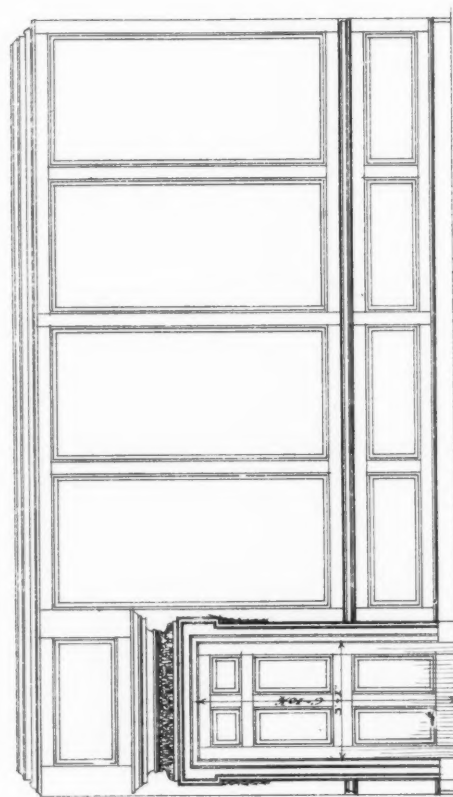
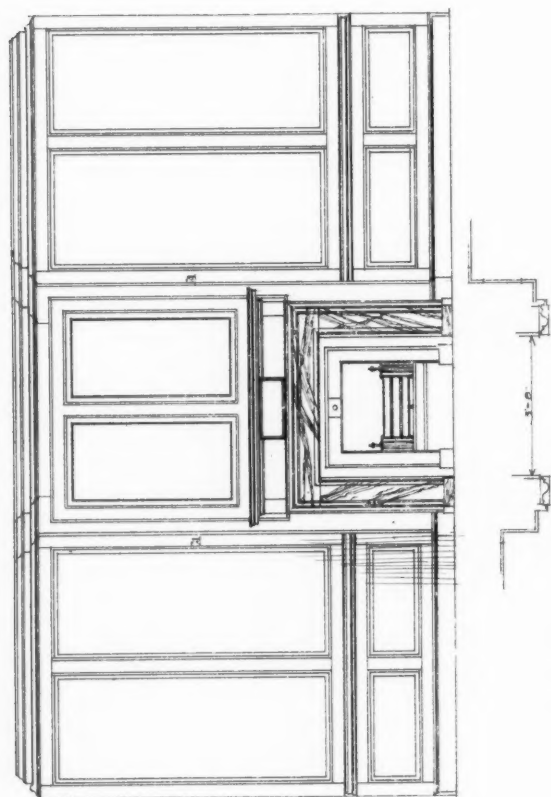
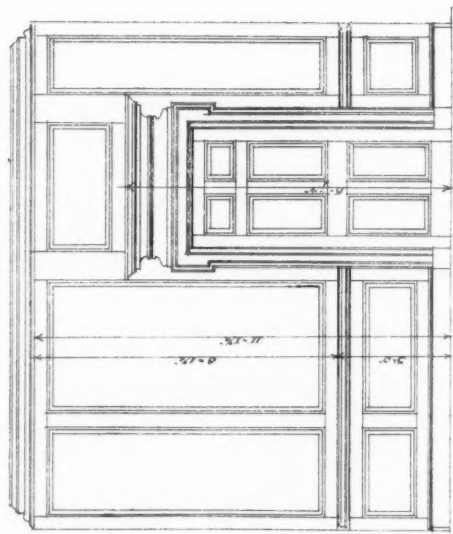
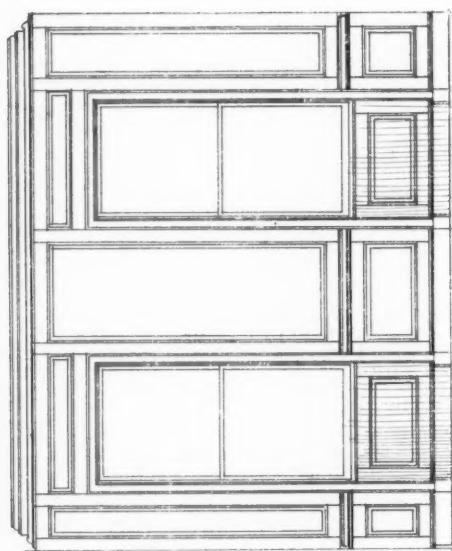
<sup>107</sup> See Article VII.

<sup>108</sup> The Perpendicular features are unlikely to have appeared in Ireland before about 1400, just as we saw that in adopting the points belonging to earlier Gothic styles Ireland was behind England in time, and fourteenth-century architecture does not in Ireland necessarily imply fourteenth-century date.

## The Practical Exemplar of Architecture—XVI.

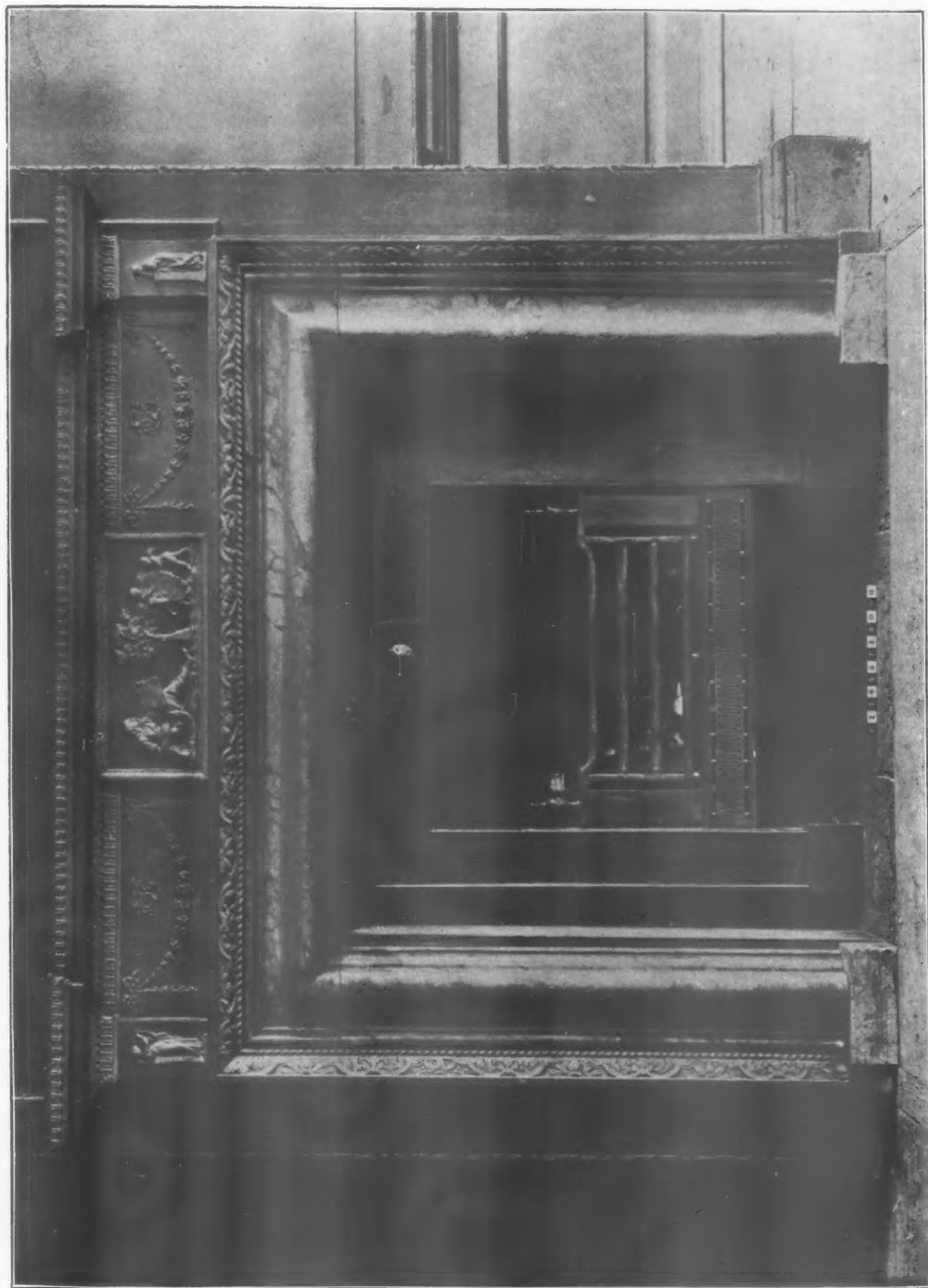


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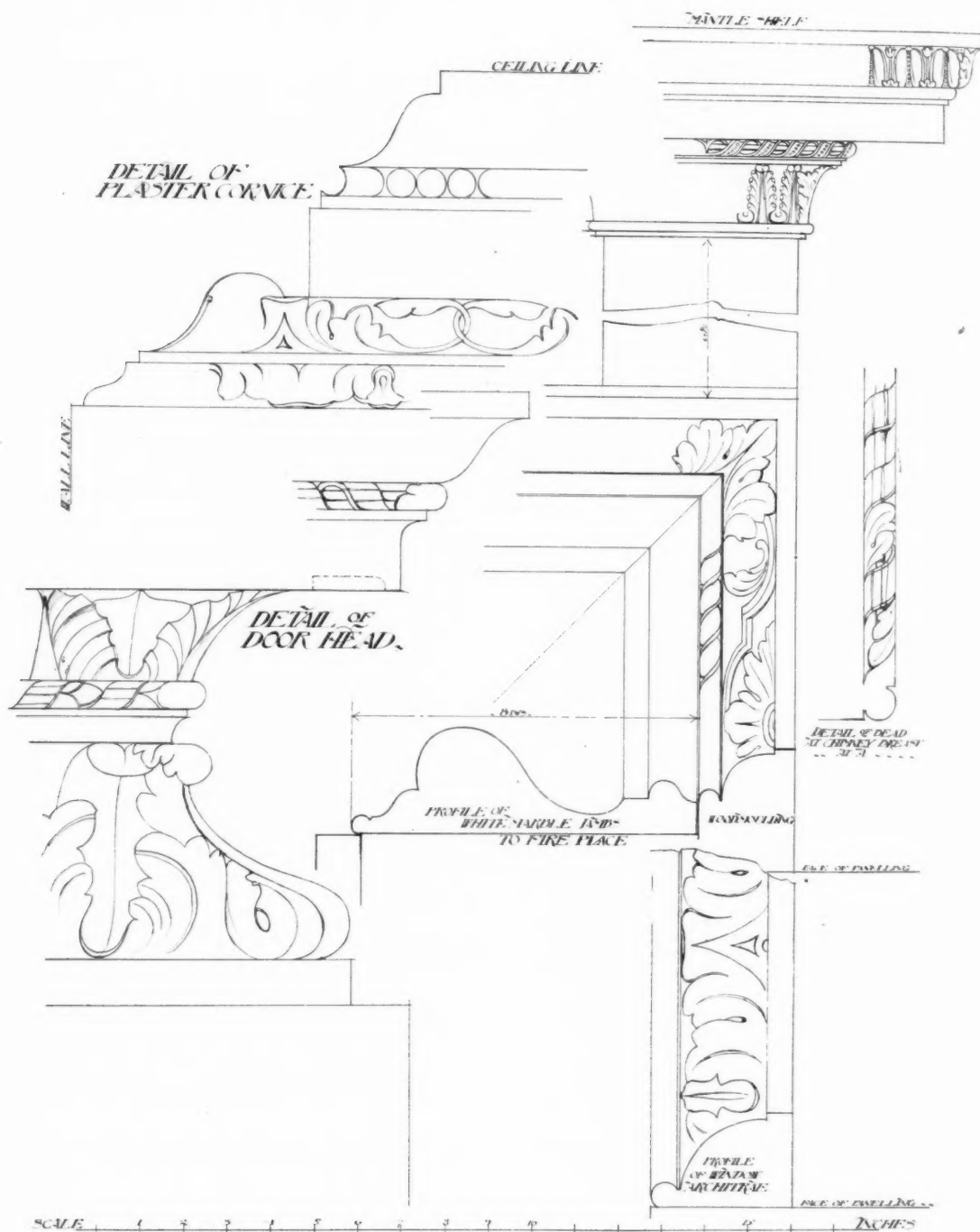
SCALE OF FEET. 1 2 3 4 5 6 7 8 9 10 11 12

NO. 26, HATTON GARDEN, E.C. : "SKINNER'S WARD,"  
MEASURED AND DRAWN BY J. M. W. HALLEY.



*Board of Education.*

NO. 26, HATTON GARDEN, E.C. CHIMNEY-PIECE IN SKINNER'S WARD.



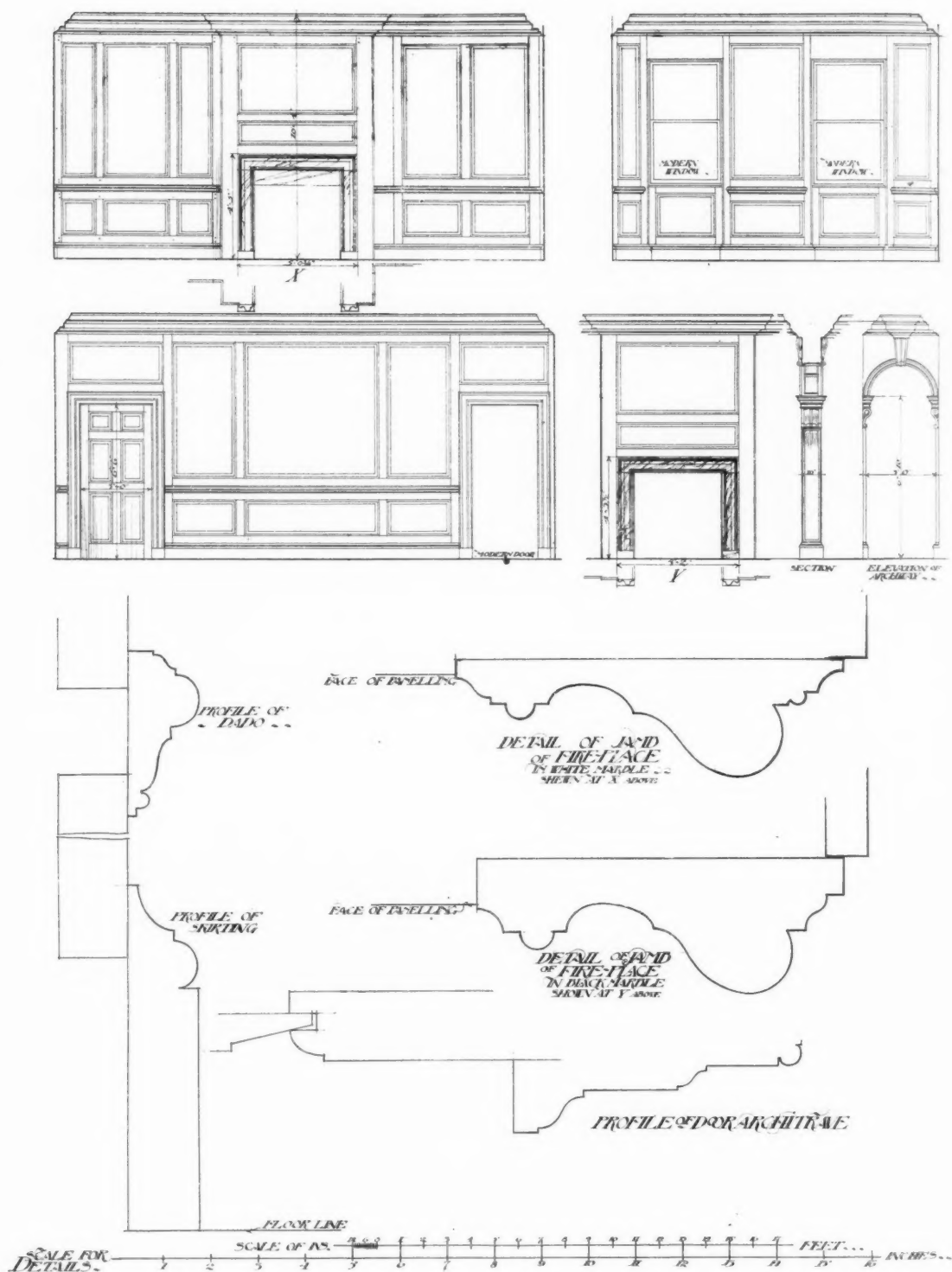
NO. 26, HATTON GARDEN, E.C. DETAILS OF SKINNER'S WARD.  
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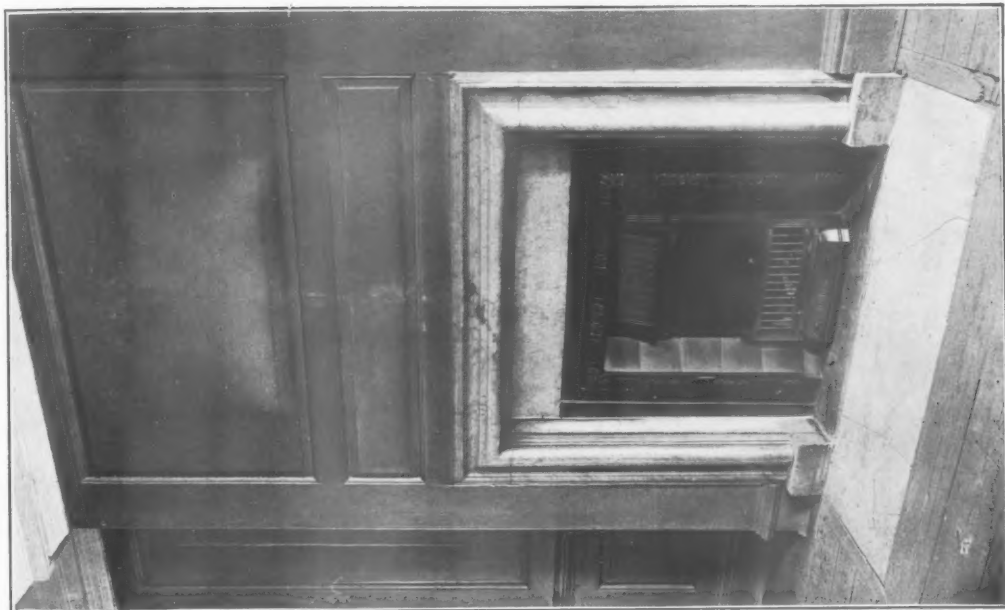


*Photo: Arch. Review Photo. Bureau.*

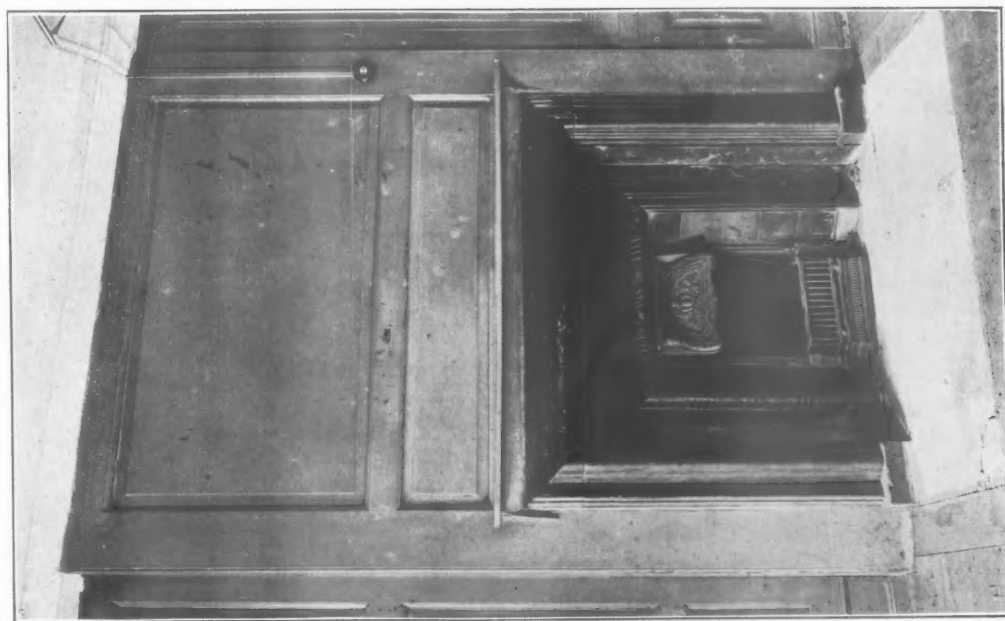
NO. 26, HATTON GARDEN, E.C. DOORWAY ON SECOND-FLOOR LANDING.



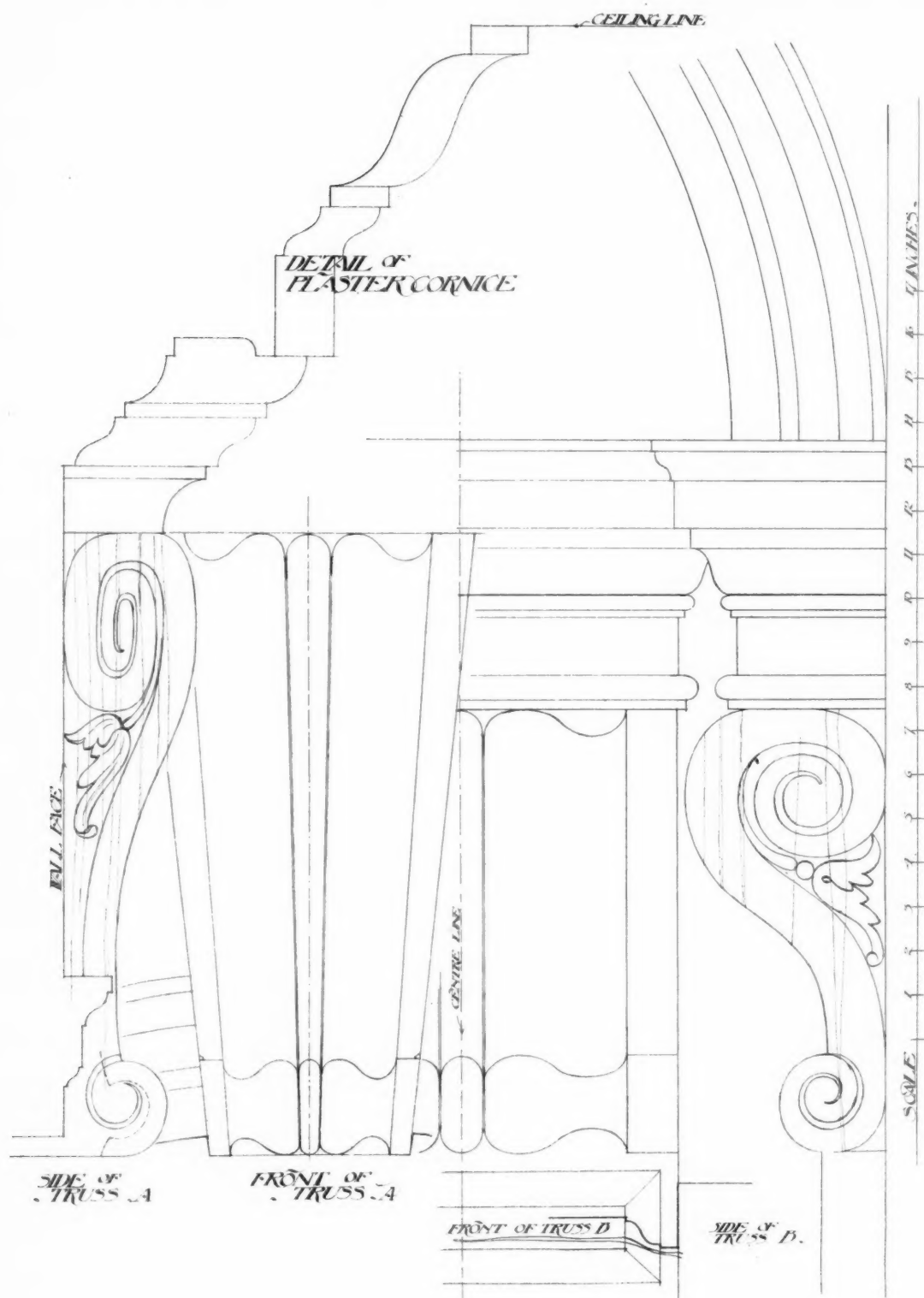
NO. 26, HATTON GARDEN, E.C. DETAILS OF DOORWAY AND ROOM ON SECOND FLOOR.  
MEASURED AND DRAWN BY J. M. W. HALLEY.



Photos: Arch. Review Photo, Burgh.



NO. 56, HATTON GARDEN, E.C. CHIMNEY-PIECES IN ROOM ON SECOND FLOOR.  
(Originally two rooms, but now knocked into one.)



NO. 26, HATTON GARDEN, E.C. DETAILS OF DOORWAY ON SECOND FLOOR.

MEASURED AND DRAWN BY J. M. W. HALLEY



# "Essentials in Architecture" and the Education of the Public.

## AN APPRECIATION.

for sothe God wot, that what day ye ete therof youre eyen schal open and ye schul ben as goddis, knowing geod and harm.  
... and anoon the eyen of hem bothe openeden; and whan that thay knewe that thay were naked, thay sowede  
of fig leues in maner of breches, to hiden here membris.



Once demanding and disdain-  
ing their recognition, the  
ignorance of the people has  
been the constant theme of  
the children of Art. Demetrius  
the silversmith still clamor-  
ously resents the neglect of  
his handiwork, though six  
thousand years have passed since the education of  
the public was begun by the serpent in the Garden  
of Eden; and the "desire of the Royal Institute  
of British Architects to stimulate popular interest  
in architecture" is gracefully acknowledged by  
the dedication to them of a book on the essentials  
of that art. Yet, it has been for the most part  
the lay critic, rather than the craftsman himself,  
who has essayed to direct opinion and to measure  
achievement by a standard. And very rightly,  
since the best influence of the artist is not in  
discourse, but in the quality of his work, in the  
practice of good rather than in the precept thereof;  
and the two-fold gift of speech and deed is seldom  
vouchsafed to any son of Bezaleel.

It is thus the more interesting to find in  
Mr. Belcher's new book an attempt to arouse  
interest in and carry to fruition some proposals  
made by the R.I.B.A. for the education and better  
informing of the public on architectural matters.  
He has achieved the task with a very modest  
directness, and the candour with which he illus-  
trates the principles he enunciates disarms the  
criticism which the principles themselves might  
otherwise evoke. Avoiding those alluring by-paths  
which lead to the blind-alley of fantastic analogy,  
he follows with simplicity and no little poetic  
insight the open way to the House Beautiful.  
The praise of beauty is, indeed, the proper burden  
of his book, for beauty is all in all to architecture,  
though it be not always of that kind understood  
of the vulgar. How, indeed, shall one not of

refined and delicate sympathy, remark the curious  
suggestion of "an eternal sleep" in the heavy  
horizontal lines of the Greek Doric temples, or  
appreciate the idea of "a watchful repose" in the  
bowed cartouches<sup>1</sup> crowning the Guardia Vecchia?

The book itself has been described and criticise<sup>l</sup>  
in these columns and elsewhere; excellent as it is,  
its true interest—unless we are to dismiss it as a  
mere addition to our bookshelves—is in its under-  
lying motive, the education of the public.

It is worth while to inquire who and what is  
this "public" which is to be "educated" in  
architectural affairs.

We may safely assume that in the mind of the  
author of "Essentials in Architecture" the public  
to which he desired to appeal was represented by  
the entity known in building contracts as "the  
employer"—the average solicitor, tradesman, man-  
of-business—who regards art as a branch of  
commerce, and its most satisfactory practitioners  
those who serve him quickly, without foolish  
phrases or insistence on self-gratification, with  
what he wants for his proper purposes. This is  
that public which is satisfied with, nay, apparently  
prefers, design which shocks alike the disciple  
of Classic-Byzantine-Gothic Tradition and the  
apostle of the Art-Nouveau. With those at the  
one end of the public scale who have no choice  
but to occupy buildings provided for them, and  
with those at the other end, dieted from their  
youth up upon the arts till they have acquired  
culture and patronise them, we need not now  
concern ourselves. It is, after all, our old enemy  
the bourgeois Philistine we are to conspew—and  
educate!

"The good public is, after all, not nearly the  
Fool Collective that some would have us believe,"<sup>2</sup>  
declared Henley. "Listen!" said Whistler,  
"there never was an artistic period. There never  
was an Art-loving nation."<sup>3</sup> It was clear to the

<sup>1</sup> "Essentials in Architecture," p. 55. The curved profile of  
these shields is found alike in the seated statues of the Pharaohs  
and in the impassive effigies of far-Eastern deities. It is, doubt-  
less, the analogy in outline to those mysterious figures gazing

with eternal calm upon the future and the past, which awakes  
the mental echo of their attributes.—J.W.S.

<sup>2</sup> W. E. Henley, "Views and Reviews."

<sup>3</sup> J. McN. Whistler, "Ten o'Clock."

writers that the public—using the term in the sense before indicated—has no connection at all with art. Those sound common-sense, commonplace citizens accept as meet for their admiration that which they believe the artists themselves to concur in admiring. They are divided in opinion on modern work, being confused by the shoutings of hostile camps, each enthusiastic, strenuously convinced, and earnestly intolerant of alternatives. But they pay willingly the monstrous sums demanded of them for the “Old Masters,” knowing these sealed and fit for adoption as family gods, proper not only for private but, on occasion, for public worship wherein the elect will surely join with eager and inspiring devotion.

This public, in short, follows, and that at a distance, the opinions of the artistry; eventually—being satisfied of a comparative unanimity—endorsing them as valuable consideration. It never can, and never does, form an independent judgment, far less guide that of others. Inferior work may have an ephemeral vogue owing to its fancied resemblance to that of high and accepted merit, but that only survives which is stamped with the approval of the workers in its kind.

To what end, then, is this missionary enterprise for the conversion of the heathen public? If it is anything short of the advancement of the art of architecture it is futile; and if that be indeed its end it shall hardly be attained by inducing the Catechumen to clothe himself “in manner of breches” with maxims, however truthful and simple. Rather will his natural rude health, which digests suburban villas and plate-glass shop fronts without discomfort, be troubled; and he will break out in rashes of red-brick and suffer quacks gladly.

Let us clear our minds of cant, and recognise “the disastrous effects of art upon the middle-classes.” It is the designer, not the public, who requires educating—and design must be improved by the elimination of the incompetent designer. So long as bad examples are numerous and good examples but few, so long as for one “Court Farm” we have a thousand “suburban villas,”<sup>4</sup> so long will the public deem the latter to indicate

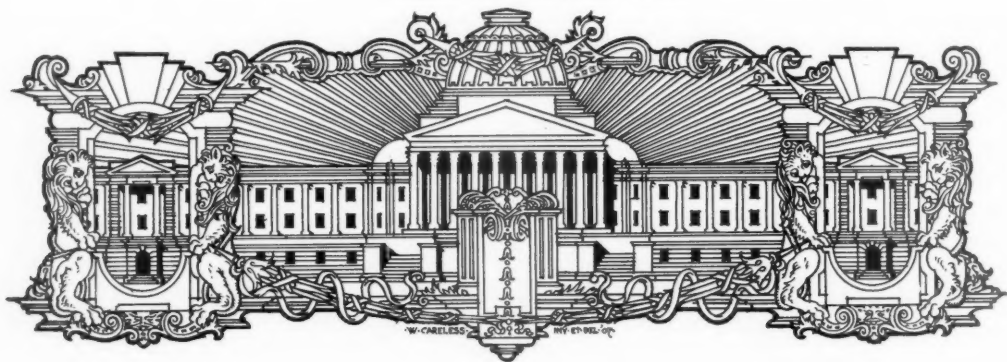
the consensus of artistic opinion, and follow after its fashion. The truth is not always pleasant, and it is disquieting to remark that the deplorable travesties of style, the Babu-like renderings of our architectural language to which we have grown accustomed as part of our daily life, were unknown less than a century ago, and that we owe them, not to the uneducated public, but to incompetent architects. So long as the plain man who wanted a plain building was content to turn to the pages of Batty Langley or another, he was, if not original, always inoffensive and often charming by mere *naïveté*. The evil arose with the discovery of the “profession of architecture” as a remunerative employ for the middle-classes, and uncomfortably near to the date of foundation of that very Royal Institute which is now striving to stem the slushy torrent of incompetence.

Success to their efforts! They have in Mr. Belcher's book a straightforward profession of faith which should help to the right understanding of the art all such practitioners as honestly care to understand it. That there are at present many who do not so care is a national misfortune, which we shall perhaps “muddle through” in our own British way in time to come.

May the “Essentials in Architecture,” then, be read, marked, learned, and inwardly digested by all designers—for their own profit, for that of those who employ them, and for that of all folk who cannot choose but look upon their work. That the public should be invited to analyse the principles which underlie that work, and vex themselves to find the “truth” lying in the nice distinction between virtuous stonework clothing the nakedness of brickwork, and its immoral sister shamefully concealing steel stanchions, is not so certainly desirable. Rather let them rest with the impression left on their minds by the greatly-conceived building and refrain from vain inquiries, lest the ingenious—not perceiving that art is indifferent to morality, and is concerned only with the beautiful—discover inconsistency between the preacher and the practice, and the stars of their twilight be darkened.

JOHN W. SIMPSON.

<sup>4</sup> “Essentials in Architecture,” p. 121.



# Ditton Place, Balcombe, Sussex.

Cecil C. Brewer and A. Dunbar Smith, Architects.



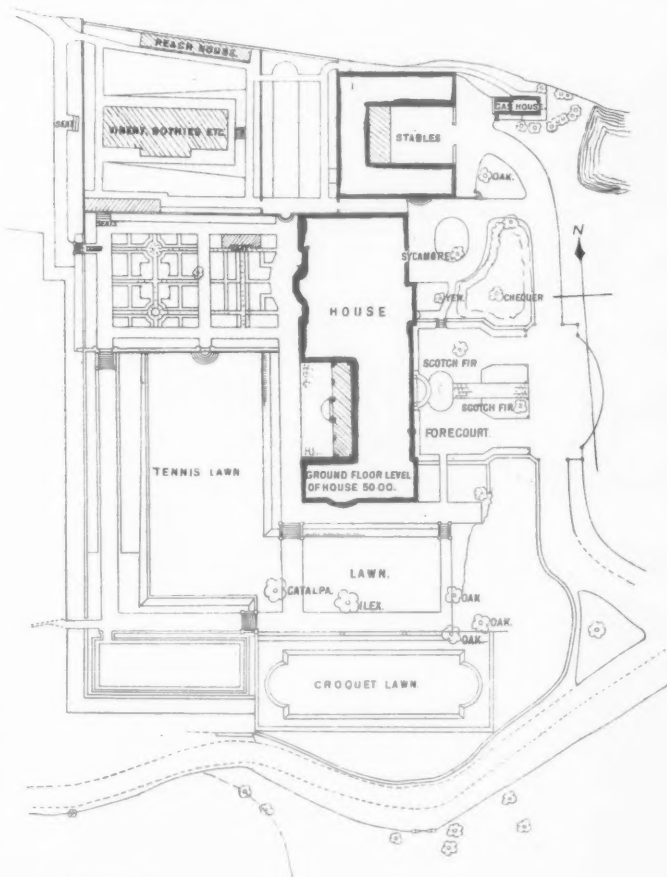
**T**HIS house, recently built for A. B. Horne, Esq., occupies the site of a smaller Mid-Victorian stucco building, which in its turn seems to have been built upon earlier foundations, and was pulled down to give place to the present structure. The gardens, however, had been remodelled some ten years earlier, when the yew hedges were planted and the terraces formed, and in designing the new house regard had to be paid to these, which it was wished not to disturb.

The positions of the chief rooms were also at the owner's wish retained, and the additional space required was gained by pulling down the stables to the north and rebuilding them close to the northern boundary of the property, certain offices being incorporated with them.

The walls are faced with small Wrotham red bricks, the dressings being in Portland stone, the roof covered with thick Precelly rock-faced slates, the eaves cornice being of wood. The main corridors and staircases are of fire-resisting construction. The nurseries and schoolroom are on the second floor, and the whole of the south wing on this floor is occupied by a long attic playroom lined with elm boarding. Some fine mahogany bookcases, designed by Mr. H. P. Horne, architect, for the old house, were refixed in the north end of the library, and the fittings, ceiling, and fireplace of this room were designed by him to harmonise with them.

Mr. J. A. Hunt of Hoddesdon, Herts, was the general contractor. The panellings, chimney-piece, and doors,

all of white wood painted, in drawing-room; the oak panelling, chimney-piece, and floor to the dining-room; and the panellings, chimney-piece, and fittings, all painted white, in the parlour, were executed by Mr. J. P. White of Bedford. The floors of the loggia and vestibule in black, white, and verde antico marble were executed by Art Pavements and Decorations Ltd. The heating, cooking, and hot-water apparatus are by Messrs. Edwards & Son. The house is fitted with a very complete low-pressure heating



BLOCK PLAN.

apparatus. The boiler is of the Cornish Trentham type, and the main for the whole of the ground floor is on the one-pipe principle, there being separate mains for the other floors. There are in all forty-seven radiators. The hot-water supply apparatus is worked from a separate boiler, and has been specially designed for the purpose of giving an ample supply of hot water night or day. Four baths, nine circulating towel-horses, and various draw-off taps are situated in different parts of the building, but the system, as arranged, brings hot water to every point at once without first having to empty a draw-off pipe of cold water. The kitchen is fitted with "Economic" tile kitchener, and there is a separate hot-plate with oven; the

doors of these are tiled for cleanliness and coolness. There is also a special ventilating arrangement to take off the smell of the cooking. Near to the dining-room is fitted a hot cupboard for warming plates, &c.; this being heated by circulation from the hot-water supply apparatus. A "Worker" grate range is fitted in the nursery, enabling cooking lessons to be taught upstairs. The acetylene gas apparatus was installed by the Allen Co. The stone carving was executed by Messrs. Martyns of Cheltenham. The stables were built by Messrs. Maides and Harper of Croydon. Mr. Cecil C. Brewer was resident on the estate during the progress of the works, Mr. H. H. Jewell acting as clerk of works under him.

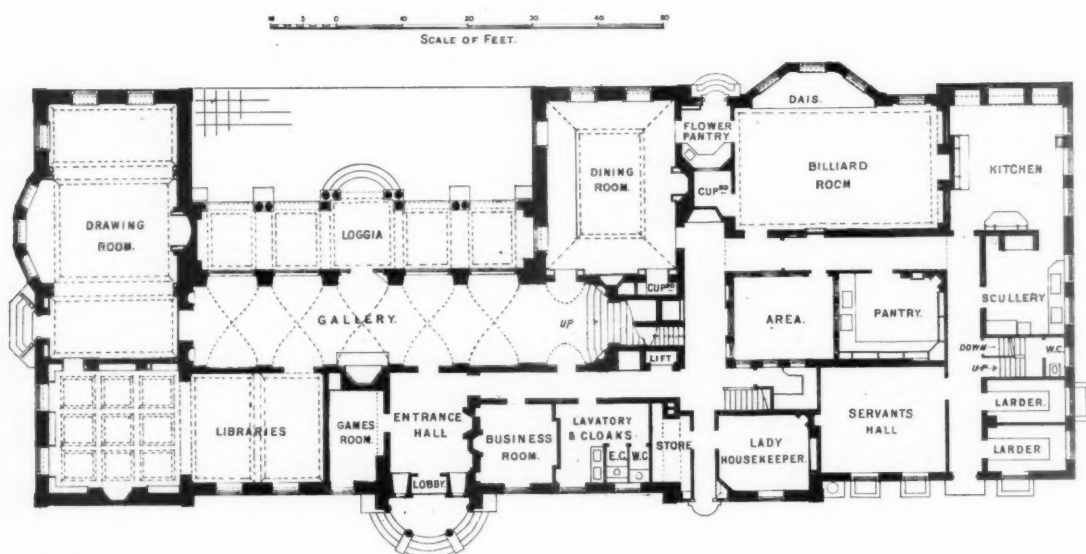
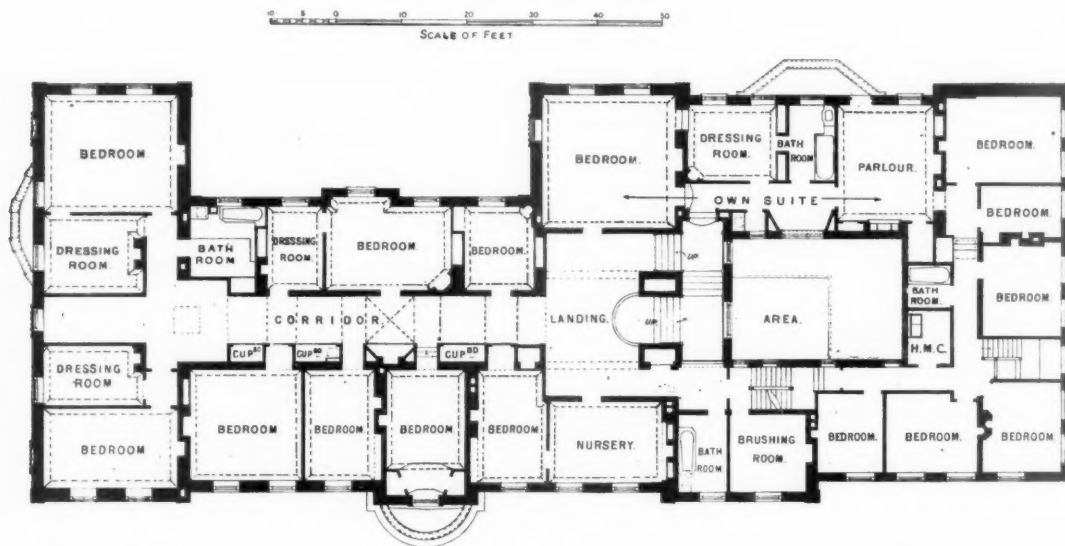






Photo: E. Dockree.

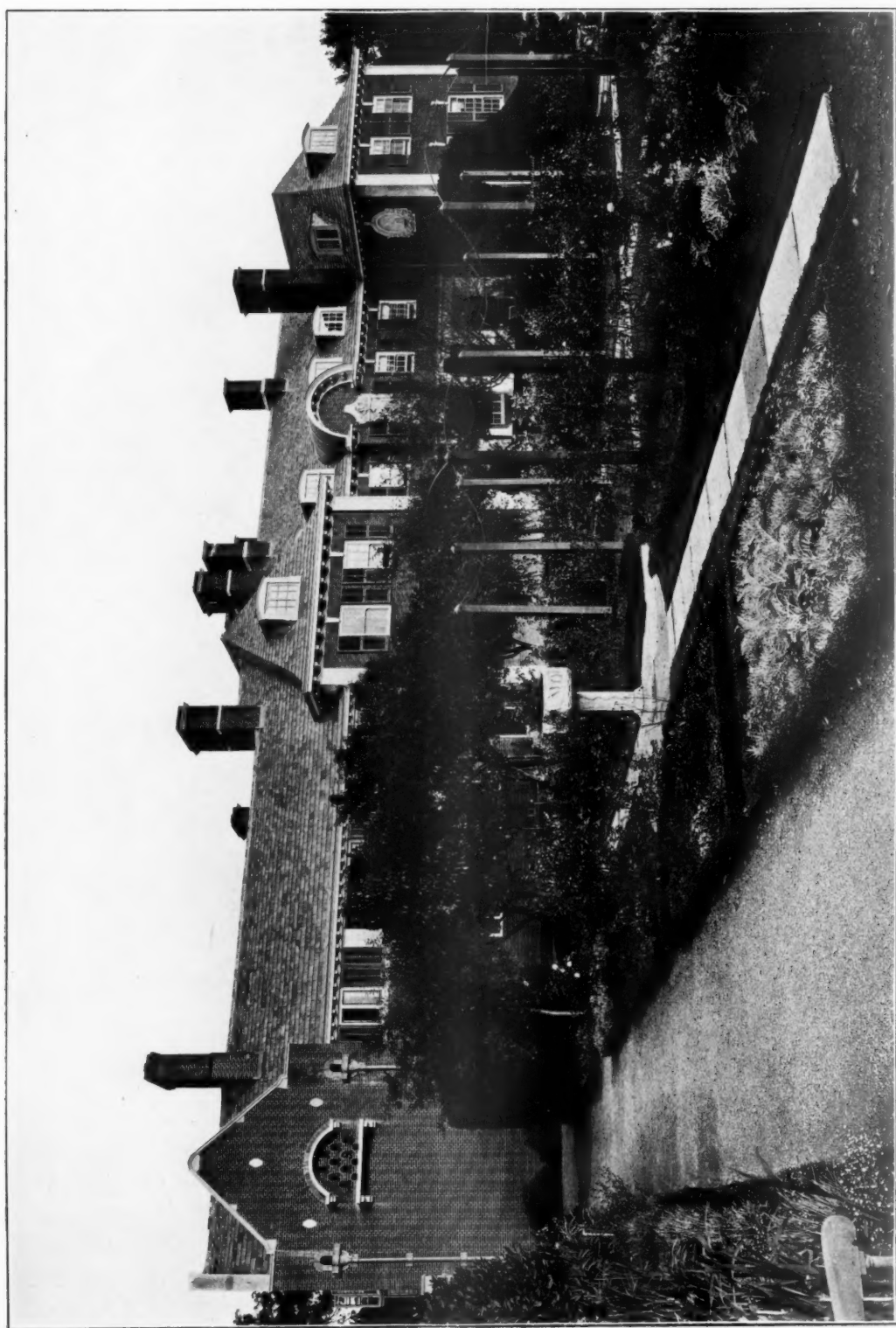
THE ENTRANCE FRONT.

*Photo: E. Dockree.*

THE GARDEN FRONT AND TERRACE WALK.



*Photo: E. Deckers.*

*Photo: E. Dockree.*

VIEW FROM THE DUTCH GARDEN.



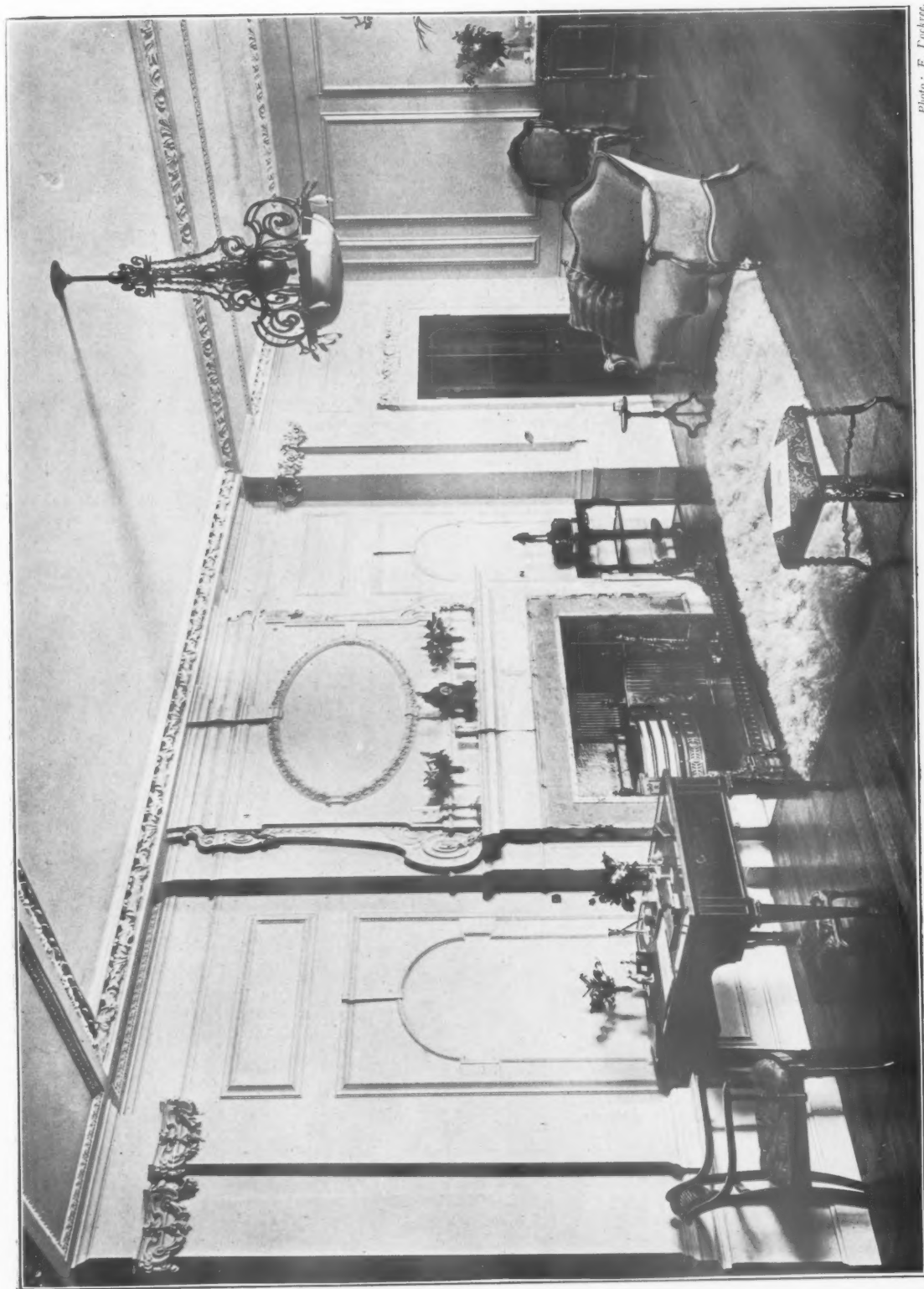


*Photo: E. Dückree.*

GENERAL VIEW FROM THE TENNIS LAWN.

*Photo: E. Dockree.*

THE ENTRANCE PORCH.



*Photo: E. Peckree.*

THE DRAWING-ROOM.



*Photos: E. Dockree.*

THE LOGGIA.



THE ENTRANCE HALL.



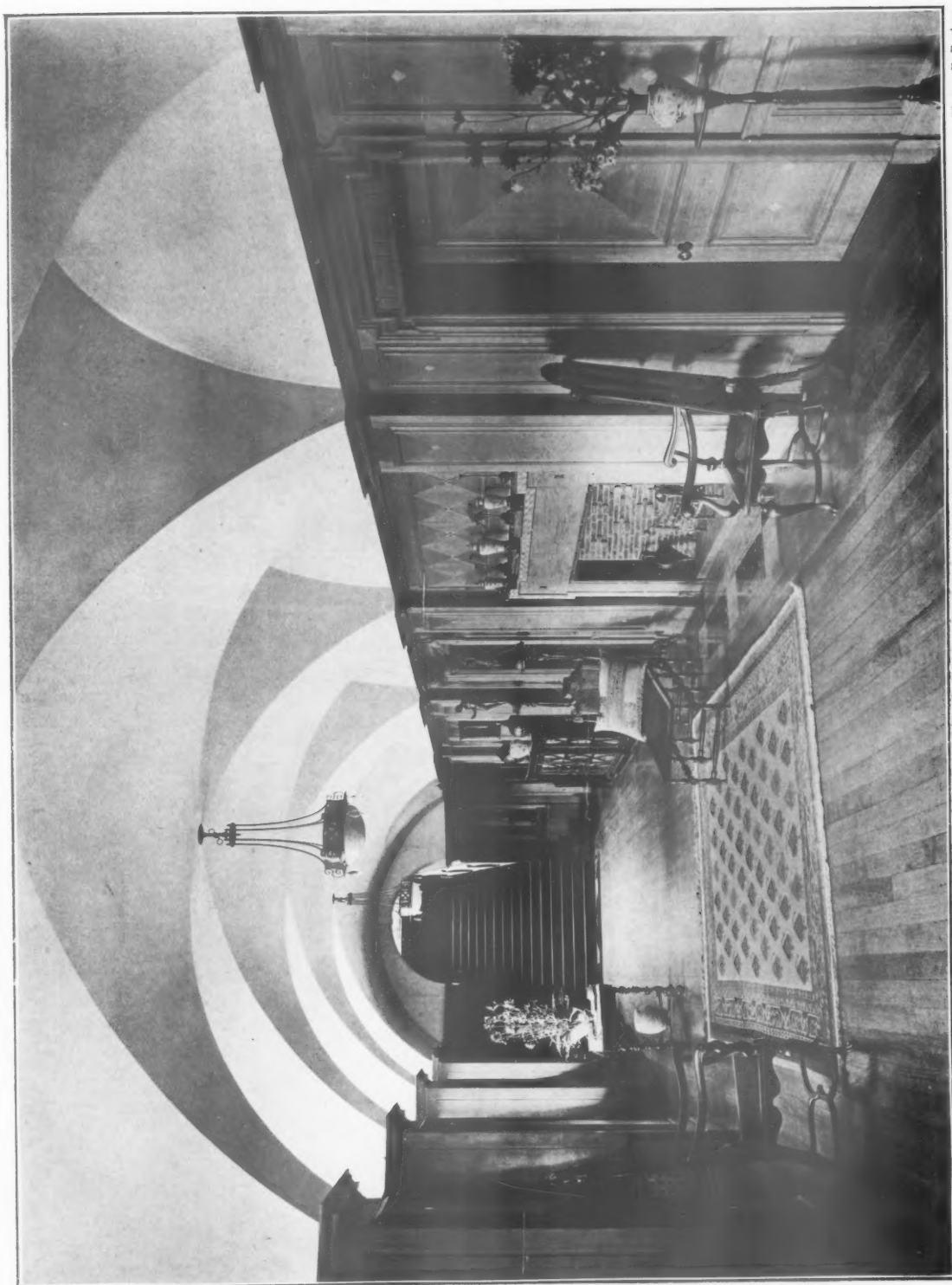
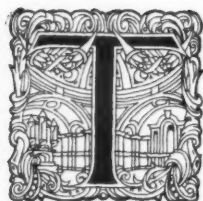


Photo: E. Dickree

THE GALLERY

## Notes from Paris.



TWO adjacent buildings—Nos. 27 and 27bis, Quai d'Orsay—which have just been put up on the borders of the Seine, merit some notice. One of these houses has a frontage of 39 metres, recessed in the centre, while the other has a frontage of only 12 m. 20. The able architect of these dwellings is Monsieur R. Bouwens van der Boijen. In regard to the larger, No. 27, one of the principal difficulties to be overcome was the basement, which is on a level with the Seine. Several of the neighbouring houses are fitted with inverted arches or massive walls of concrete about 80 centimetres thick, but not withstanding these precautions the water infiltrates and the cellars are often flooded. M. Bouwens van der Boijen remedied this state of things by laying a bed of armed cement 20 centimetres thick. Infiltration is avoided, and the cellars, as well as the rear parts of the building, situated 2 metres below the level of the Seine, are absolutely dry.

The façade is composed of bricks and free-stone. The floors are all of armed cement, 20 centimetres thick, giving an advantage of 15 centimetres to each storey over iron floors; this allows the height of each storey to be augmented by 15 centimetres, while at the same time conforming with the police regulations; these

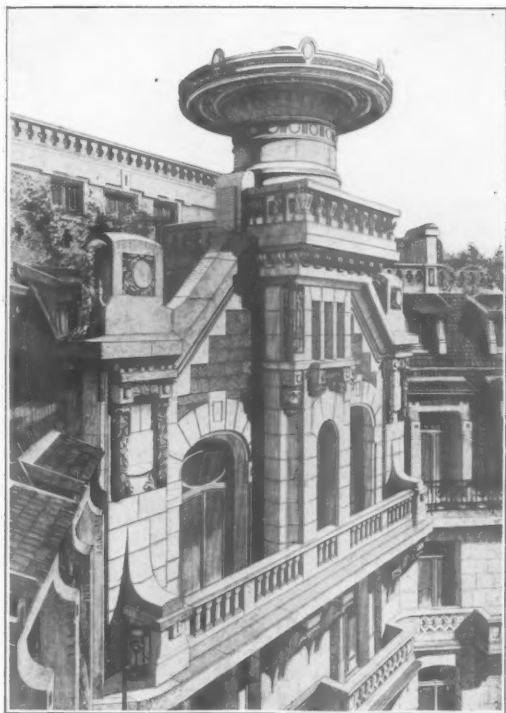
floors are also effective for deadening sound. The cost is about 15.50 francs per superficial metre for a span of 5 metres. The roofs of the two houses are also of armed cement 8 centimetres thick, covered with tiles; by this means rafters have been done away with, allowing of twelve extra rooms for servants, one for each apartment.

Each storey comprises two flats, reached by a wide staircase in the centre of the building and by two lifts. The servants' staircase has also a lift for the use of the domestics. The flats are all alike in the main. In front, one large drawing-room with a small drawing-room, a corridor, and overlooking the courtyard a smoking-room and a large dining-room. The reception-rooms are all well arranged. There are also three bedrooms in front and two on the courtyard, each having its dressing-room; there are two bathrooms and three water-closets. The servants' quarters are cut off from the living-rooms, together with the kitchen, linen-closet, pantry, &c. Hot water supplied from a main boiler in the cellars is available in all the dressing-rooms. The apartments are heated by steam; the lifts, worked by condensed air, are used in cleaning carpets by means of pipes attached to the air columns.

The concierge occupies a lodge apart from the main building, overlooking the two entrances and the principal staircase, the servants' staircase, and also the garage for bicycles and perambulators.



NO. 27, QUAI D'ORSAY, PARIS. VIEW OF LOWER PART OF FAÇADE.



NO. 27, QUAI D'ORSAY, PARIS. UPPER PART OF FAÇADE.

The apartments on the ground-floor are arranged in the same manner, less the small drawing-room, which has been cut off to make room for the entrance hall. On the sixth and seventh floors are terraces approached by a staircase forming a campanile, and by two other lifts. From these terraces a fine view is obtained all over Paris. The chimney-pots are concealed by masses of flowers and foliage.

The price of the ground was 850 francs per superficial metre.

Turning now to the house known as No. 27bis. As we said, the frontage is 12 m. 20 and the depth 33 metres. With such limited dimensions it was difficult to construct luxurious flats to be let at a rental of 30 francs the superficial metre. However, M. Bouwens van der Boijen conceived the idea of building the flats in two floors, one containing the reception-rooms and the other the bedrooms, connected by interior staircases. The servants' bedrooms overlook the rear court, which is turned into a garden. For these there are two storeys, one for the men, the other for the women. By this arrangement the sixth and seventh floors form a private dwelling-house. Under this courtyard are the garages for automobiles, with eight divisions; these are approached by a plane inclined 15 centimetres to the metre. The whole of this building is supported by twelve columns of armed cement. The apartments are divided by means of light partitions resting upon the floors of armed cement. The front is of ordinary bricks with a coating of sandstone. These pieces of sandstone are round in shape, and are put on in such a way as to appear all one piece, and show no joins whatever. The balconies of the fifth and sixth floors are all in one piece, the floor, the columns, and the floor of the upper balcony all being of monolithic construction in armed cement.

In building these two houses the aim has been to arrange very luxurious and very comfortable apartments, and at the same time to allow of terraces in a part of Paris where a very fine view is to be obtained.

JACQUES ROEDERER.

ROB. MALLET STEVENS.

## Here and There.

### ART AND NO ART.



AS a nation we have lately developed a large assortment of national enthusiasms. The simple life, the strenuous life, the trusts, physical culture, yellow journalism, nature study, cities beautiful, graft, health-giving breakfast-foods, reform movements, arts and crafts, men with hoes, ladies with axes, both with muck-rakes—from Eastport to Miami, from Miami to Galveston, from Galveston to Los Angeles, from there to Seattle, and from Seattle back to Eastport again, these various subjects are earnestly and frivolously discussed by all of us who are active and "in touch" with modern life, which, thank heaven, in this great and glorious country of ours, most of us are.

I suppose this is a good thing, certainly it is so far as it applies to the topics which I have mentioned above. It shows that we can read, that we have intellect, that advertising pays—and if it did not where would all the newspapers and magazines go? (back to the woods, where the paper that made

them would be, too)—and if you add to that that we are Americans, why then surely the whole thing is good. Nothing could be better than to be an intelligent American who can read and knows that it pays to advertise.

I said this is a good thing, and it is—almost all the time—but there are some exceptions. There is no doubt in my mind that it is a great help to us to read all we can about graft and talk all we can about the simple life, do all we can to make the city or town cleaner as to its streets or alleys and more enduring as to its buildings; enthuse to the uttermost on forest preserves, pure water supply, the mosquito war, and the wrongs of our Filipino brother. Of these things I am comparatively ignorant, and I say a universal enthusiastic interest in them is fine.

But when this enthusiasm is turned to art, and particularly to art in the home, and still more particularly to architecture through the medium of popular illustrated journals, then I say that it is bad.

The intelligent American who knows how to read (and advertise) will at once infer from the last statement that I am not wholly ignorant concerning art and architecture; he need

not, however, infer that my knowledge of them is profound. Of art I know but little and of architecture only a little more. Just enough light has been given me to show clearly the folly of those who, ignorant of art and architecture as I of graft or the simple life, rush in fearlessly and devour gleefully the material so abundantly furnished by the periodical literature of to-day, even as I turn with joyful enthusiasm to the subject of municipal water-supply.

But my delusion is at least a harmless one, or comparatively so. I cannot build water-supplies of my own, not to such an extent that they would seriously cumber the earth, and no municipalities would ask me to build theirs. And for the same reason a round number of our other enthusiasms are good and harmless. The spirit of fair play, combined with a desire to get all he can, is undoubtedly inherent in every being, civilised or uncivilised, and so, just at present, we are hugely interested in trusts—it doesn't seem to hurt them very much and may do us good.

So long, then, as the subject is one of which I am ignorant, one that this enthusiasm does not permanently affect, and one that deals with some inherent right of every civilised being, proud or humble, rich or poor, learned or simple—so long as our enthusiasm is thus manifested it is good.

Art and architecture, however, and especially architecture, are neither of them subjects of this type.

Let me quote Whistler a little. He says: "Listen. There never was an artistic nation" . . . "people lived in marvels of art—and ate and drank out of masterpieces—for there was nothing else to eat and to drink out of, and no bad building to live in; no article of daily life, of luxury, or of necessity that had not been handed down from the design of the master, and made by his workmen. And the people questioned not and had nothing to say in the matter. So Greece was in its splendour, and art reigned supreme by force of fact, not by election—and there was no meddling from the outsider" . . . "and the world was flooded with all that was beautiful until there arose a new class, who discovered the cheap and foresaw fortune in the fracture of the sham. Then sprang into existence the tawdry, the common, the gew-gaw. The taste of the tradesman supplanted the science of the artist, and what was born of the million went back to them and charmed them, for it was after their own heart; and the great and the small, the statesman and the slave, took to themselves the abomination that was tendered and preferred it—and have lived with it ever since. And the artist's occupation was gone, and the manufacturer and the huckster took his place. And now the heroes filled from the jugs and drank from the bowls—with understanding—noting the glare of their new bravery, and taking pride in its worth. And the people—this time—had much to say in the matter—and all were satisfied. And Birmingham and Manchester arose in their might—and art was relegated to the curiosity-shop."

I think even the most ignorant of us will agree with this—and, agreeing, find but little cause for rejoicing in a wide and popular enthusiasm for art, and when, as at the present day, this enthusiasm descends upon architecture our plight is even sorer, inasmuch as that, turn where we may, we cannot but face the results.

Now, as many of us, not so very ignorant, perhaps, while admitting that the relative performance and prominence of architectural works lay them open to more searching criticism, may claim that the results achieved in the last decade or two are good and that these results are at least in part due to this very popular interest and enthusiasm, it might appear that it devolves upon me to establish my claim by demonstrating that the building of the intelligent American citizen has grown worse instead of better architecturally in the last forty years.

It would be easy to do so. But I do not believe this. Architecture has lagged behind in the procession, that is all.

It may as well be said here that my ignorance of art as expressed in painting and sculpture is too great to permit me to consider the effect upon them of this popular enthusiasm. I have quoted Whistler instead, and my comments will be strictly confined to architecture, including such adjuncts of domestic architecture as decorations and furniture.

Furthermore, they will be confined to what is usually called the æsthetic side of architecture, for it is to this side that the great majority of periodicals have turned their attention lately. Of course the desire to spread the gospel of beauty is a laudable one. We know the elevating influence of beautiful things ourselves, and we wish everyone else to benefit by the same influence. The barrenness of thousands of homes is only equalled by the barbarity of thousands more, and our heart goes out to those who cannot have about them in their daily life the silent influence for good exerted through a simple Colonial exterior or a dull-olive-green-burlap interior with mission-oak fixings.

But the missionary is always tempted a little to run away with himself, no matter what his propaganda may be, and particularly is the missionary in the new field liable to this failing. So that the message to the people on architecture, which is one of the latest, has particularly suffered through the zeal of its bearers.

It was twenty or twenty-five years ago that the pioneers of the present movement appeared in one or two of the very limited number of illustrated magazines.

Those of us who can remember as far back as that will recall with pleasure the "new light" which was given us by means of so-called Queen Anne exteriors and modified Eastlake interiors. We sought early and late for quaint combinations of line and for hitherto unheard-of materials which we might assemble for our dwellings. (It might be said that the utilisation of by-products, that wonderful source of profit to our greatest trusts of the present day, was inaugurated by this early popular movement for artistic homes.) The discarded bottle, the heretofore worthless brick, the tin label from our national weed, were eagerly sought by builders of the æsthetic. We found supreme joy in discovering some decorative use to which we could put almost any old thing, provided we discovered it first: the result was marvellous and we took it so seriously! The people who had a sun-flower-decorated ten-inch Akron sewer-pipe in their front hall lamented the lack of taste which made a rose-painted tambourine hung up by peacock-blue ribbon desirable to their neighbour; and the tambourine-worshipper lifted his eyebrows at the young wooden snow-shovel which, bearing a picture of Niagara Falls in winter done in "frosted" paint with a crimson satin bow on the handle, stood proudly against the parlor wall of his still more benighted neighbour.

So we all acquired the habit, indeed we did; and we knew that at last our homes were feeling the uplifting influence of Art. But those things referred especially to the interior of our castles. It was several years before our magazines took up the education of the people as to exteriors. One of the earliest sinners or saints of the latter variety was a technical magazine which as a "by-product," so to speak, began an architectural supplement. And then, as the fact dawned upon us that advertising paid, the architectural supplement grew, and now the intelligent reading American citizen has between thirty and forty magazines, mostly illustrated, to point the way to higher things in architecture and its attendant hand-maidens—and this leaves out all the Sunday newspaper supplements, too.

Aside from the results, the worst feature of this condition of things is this: Rightly or wrongly, the printed and illustrated page carries with it a certain prestige to nearly all of us; we all swear by our pet newspapers, and all of these magazines with which I have my quarrel are bound to be



dogmatic. They can't be critical. It is their job to convince the reader that the simple Colonial mansion modelled after the grand old estate of Beechwood on the James, but brought up to date by the triumphs of modern architectural genius, and built complete, with modern sanitary plumbing, hardwood floors and art glass, for 6,284 dols., anywhere within four hundred miles of New York—it is for them to convince the reader—and looker—that this dwelling is the best of its kind and that this kind is the best.

That they do so convince the reader is evident from the fact that these articles multiply in the popular magazines and that dozens of magazines dealing solely with the subject are being published, all of which wouldn't happen if it didn't pay commercially. Now, the purchaser and the reader being told that his purchase is good, is in exactly the frame of mind of the lady or gentleman who takes patent medicines, a frame of mind, to judge from the pictures accompanying patent medicine testimonials, which can be destructive to the future of architecture and the intellect of the purchaser.

That it is so is evident from the aforesaid results with which we are surrounded to-day.

Twenty-five, fifty, or seventy-five years ago American towns and cities were made up, broadly speaking, of two types of buildings—those which were "architectural" and those which were not. That is to say, certain buildings were planned and designed by men who had a certain knowledge of architectural principles and practice—that is, by architects—or were more or less successful attempts at imitation of these buildings; of the other type, and greatly in the majority, were structures which, whether dwellings, factories, or business blocks, were strictly utilitarian and depended for what slight attempts in æsthetics they might have upon very simple and long-established traditions in certain details of exterior and interior finish.

The Capitol at Washington, the City Hall and Trinity Church in New York, the Athenæum and the State House in Boston, the "Colonial" house of Virginia or of Salem, and the pseudo-Greek mansion of the Middle Atlantic States are representative of the "architectural" type of this period, and I am not aware that all our enthusiasm for architecture in the past twenty years has produced anything better than these buildings and of scores more like them.

Of the second type, the utilitarian with more or less adornment, where the Italian "villas," the "swell-front" rows of red brick dwellings of Baltimore and Boston, the brownstone fronts of New York, the red-and-white of Philadelphia, and last, and greatest in number, the plain house of the small city or town; just the plain house, usually painted white with green blinds, often with a picket fence around it, with a one-story front porch or just a stoop, its gable usually to the street.

I respectfully submit that a village street of those houses, or a city street of the type of Chestnut Street in Boston, is as well qualified to satisfy the seeker for truth and beauty as is the street, in town or city, which has drawn its inspiration from our architectural enthusiasms of the last five or ten years.

Our warehouses, our railway-stations, our factories—in fact, almost all of our buildings in which the most rigid adherence to utilitarianism has been insisted upon, have gone on steadily improving for many years, excepting at intervals when some ill-advised corporation has endeavoured to incorporate architecture into its advertising account, and even then the result is not always bad; for the corporation, probably realising that it hasn't a soul, goes frankly to someone who has and gets him to use it. In no other class of buildings has the improve-

ment in our architecture been so great as in these. If architecture as an art has little or nothing to do with them, so much the worse for architecture.

Let us have good architecture, by all means. Let us have all we can, so long as it is good or even not too bad, but because we have a Columbian, or a Trans-Mississippi, or a Pan-American, or a Louisiana-Purchase exposition, must we flood the country with imitations of various buildings designed for those events, imitations which bear about the same relation to the originals as a "frosted" souvenir-postal of the Jungfrau bears to the mountain itself? Because a reasonably intelligent and not too unscrupulous plutocrat employs an architect to design him a Georgian mansion or a Francis I. château, is it necessary for the suburban districts of all our centres of industry and commerce to plant rows upon rows of minute hybrids upon fifty-foot lots?

Time was when the church structure received our admiration, even the austere and meagre temple of our Puritan forefathers was architectural; but for the last half-century what have we done? Perhaps the Catholic and the Episcopal churches have pretty generally escaped the contagion. But the others! Illustrated, the ecclesiastical portion of this article would be blasphemous; mere type being inadequate, the topic is dismissed.

Even granting that it is necessary to cover every building lot that modern real-estate experts can obtain building-loans upon with Queen Anne and Colonial and California mission and English half-timbered detached and semi-detached villas and "bungalows" and modest and immodest "homes" and tenements—granting that this is inherent in our spirit as a nation with the Declaration of Independence behind it, and the spirit of "get there" pervading it—granting this, must we add the reproach of hypocrisy by proclaiming, as we do, that all this is prompted by a love for the "beautiful and the true" in art? It may be legitimate, it is at least common, to talk poppycock as an aid in selling soap or health foods, but it isn't, or it ought not to be, nice to sell art or architecture in that way.

It is especially in the interior of the house, in its decorating and furnishing, that this spectre of advertised art stalks supreme. How many million feet of lumber have been consumed in slab-mission fumed chairs and tables and settles? What tons of iron in fire-dogs and lanterns? What miles of old terra-cotta burlap with dull green stencilings? The burlap I approve, however, for you can stick pins in it.

And we are doing it all "for love of art," and we know that it pays to advertise. But there are oases left still in this Sahara of "art in the home." Some one, somewhere, makes chairs—easy-chairs, rocking-chairs, hour-glass chairs, and tables of willow or rattan cunningly woven, which are light and comfortable; some one makes Austrian "bentwood" chairs, some one (and may he be blessed) makes large soft (not too soft) cushioned, round-backed, round-armed, leather-covered chairs with castors on them. I have never heard or read that any of these articles of furniture were made by people who had even the faintest perception of line or form as it should express itself when touched by the divine fire, but to paraphrase a rhyme addressed by our most reverend university to her sister next in age, I know that "wicker chairs were wicker when mission was a pup," and I hope that "bentwood will be bentwood when mission's burning up."

I think all of us are spending for "art" a whole lot of money which would better be devoted to home missions.

GEORGE CLARENCE GARDNER

in the "American Architect."

# The Sunderland Law Courts, Police and Fire Stations.

W. & T. R. Milburn and Wills & Anderson, Joint Architects.



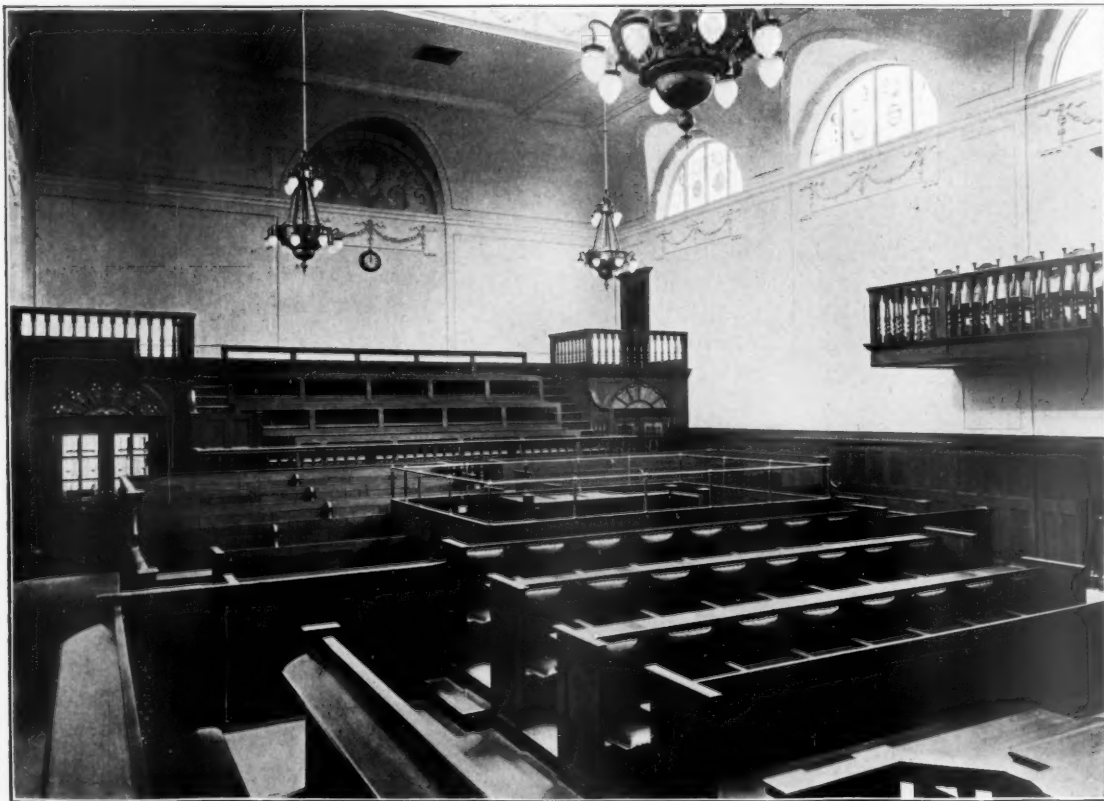
COMPETITION was instituted for these buildings in 1902, which was assessed by Mr. J. S. Gibson, and in which the first placed design was that submitted by W. & T. R. Milburn, of Sunderland,

and Wills & Anderson, of London, who have acted as joint architects for the buildings.

The site is an awkward and irregular-shaped piece of ground fronting on two streets—Gill Bridge Avenue, where the courts and police station have been erected; and Dun Cow Street, on which the fire station buildings are placed.

The original price fixed for the whole of the buildings was £38,000, but additions decided on by the Corporation have brought the contract price up to over £40,000.

The irregular nature of the site rendered a symmetrical plan impossible. The conditions suggested a court on each floor, but it was impossible to arrange this with due regard to light, ventilation, and economical construction and administration, which are obtained by the plan shown, in which both courts are on the first floor, with magistrates', counsel's, solicitors', and witnesses' rooms, the cells and police station being disposed underneath. The corridors and courts are top-lighted. There are twenty-two cells in



THE QUARTER SESSIONS COURT, FROM THE BENCH.

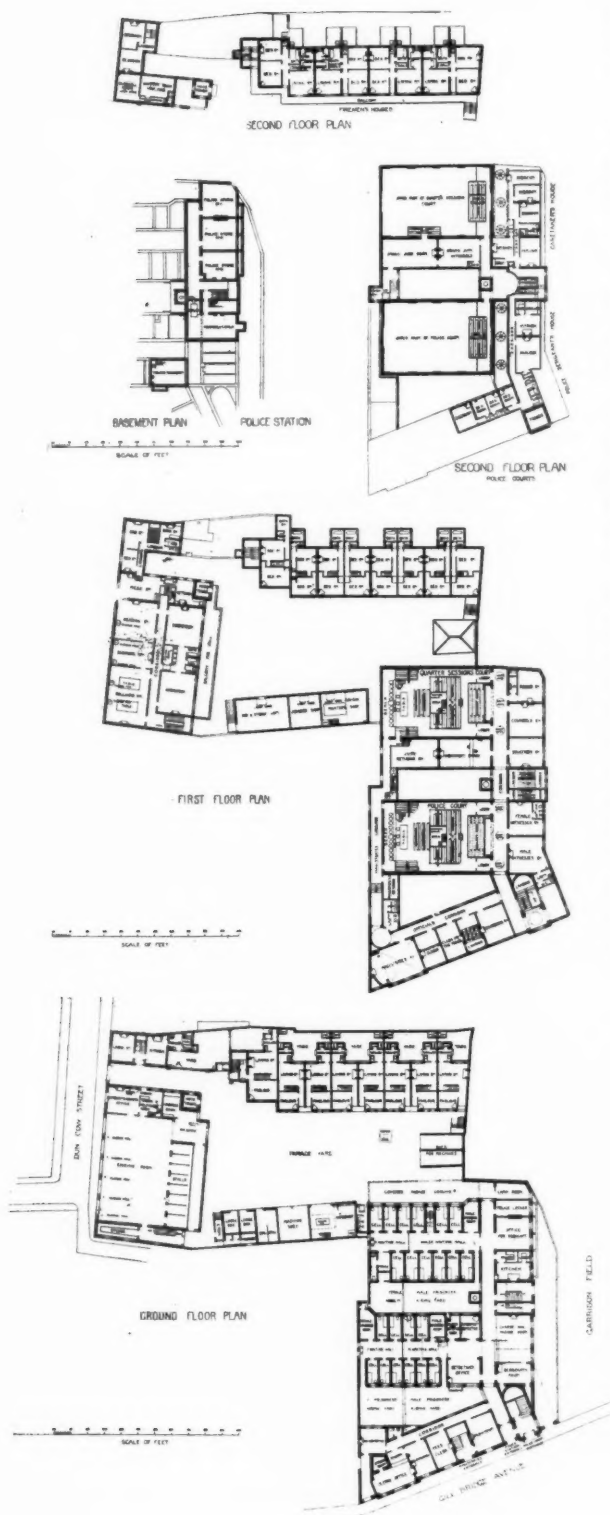
Photo: W. Parry.



*Photo: W. Parry.*

GENERAL VIEW OF THE LAW COURTS FROM GILL BRIDGE AVENUE.

## *The Sunderland Law Courts.*



the floor underneath the charge room and other offices of the police station.

Behind the police buildings is a large parade ground, houses for firemen, arranged in a three-storied block, workshops and superintendent's

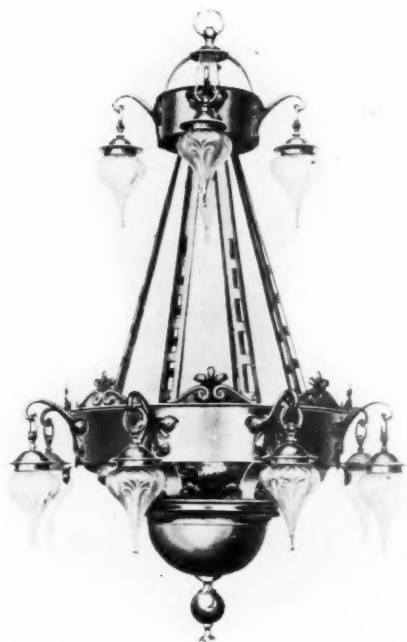
house, and a large fire station with accommodation for four engines, with dormitories and quarters for single men over.

The fronts of the police courts have been carried out in local stone, those of the fire station in brickwork with stone dressings. The woodwork of the courts and the whole of the furniture are of oak. The carving has been executed by George Haughton of Worcester.

All the electrical fittings were supplied by Samuel Heath & Sons, of Birmingham, from original designs prepared by their designers under the instructions of the architects.

The special fittings for cell-doors, cell-windows, and special opening gear for the fire-brigade stable and entrance doors, and the other door furniture, have been made and supplied by N. F. Ramsay & Co., of Newcastle-on-Tyne, Birmingham, and London.

The hardwood furniture and fittings in the quarter sessions court, police court, offices, rooms, &c., were executed by Simpson & Sons, Ltd., of Halifax. The stable fittings at the fire station, as well as the floors to the engine house and stables, were executed by Musgrave & Co., Ltd., of Manchester. Emley & Sons, Ltd., of Newcastle, carried out the heating and hot-water supply; and the fans for the court ventilation were made by James Keith, Blackman & Co., of London. The sanitary appliances were supplied by Doulton & Co., of London; and the safes by Milner & Co., of London. The fire alarm apparatus was the work of G. L. Beasley, of London.



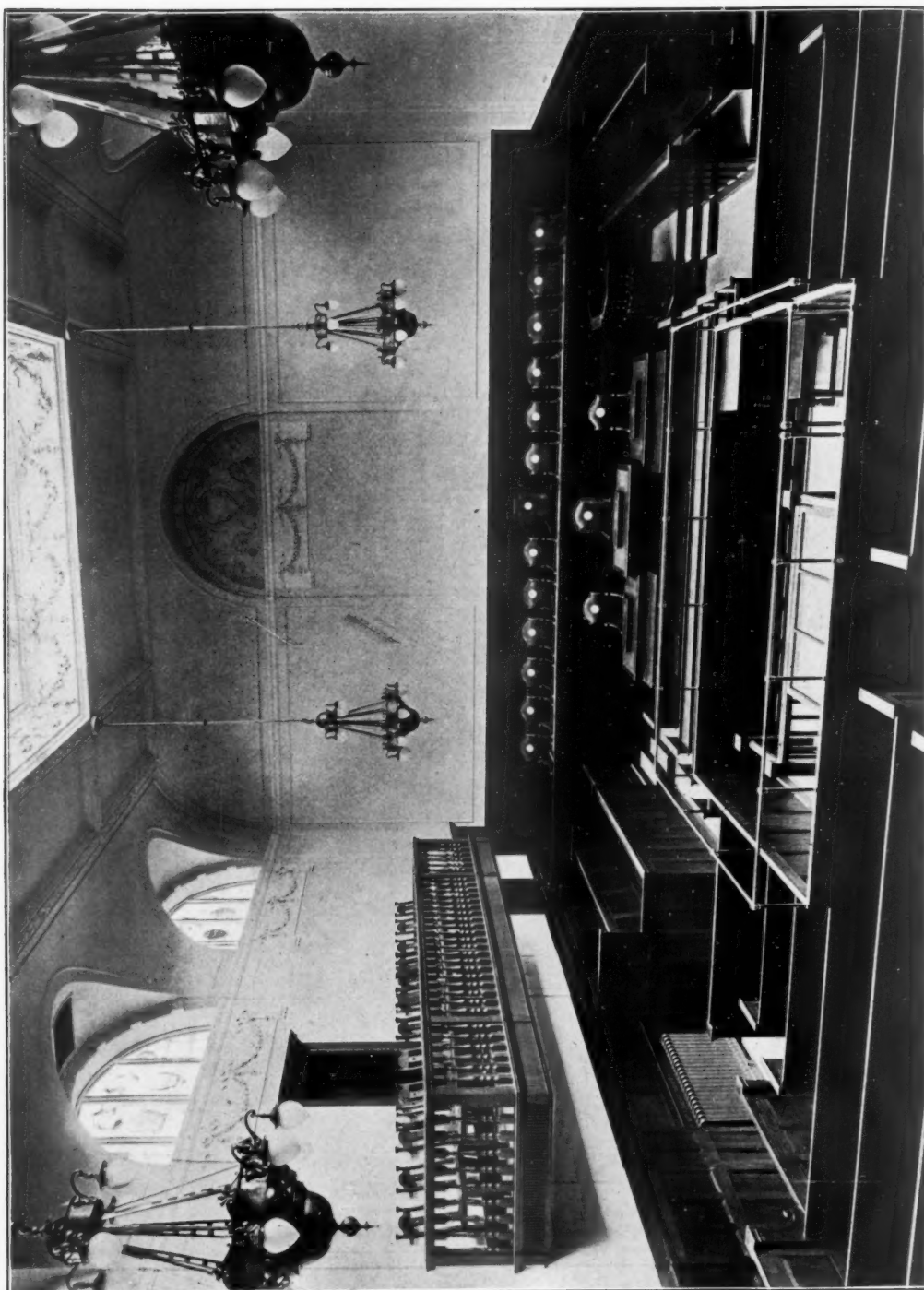
ELECTROLIER IN THE COURTS.





*Photo: W. Parry.*

THE FIRE STATION IN DUN COW STREET.

*Photo: W. Parry*

THE QUARTER SESSIONS COURT FROM THE PUBLIC GALLERY.



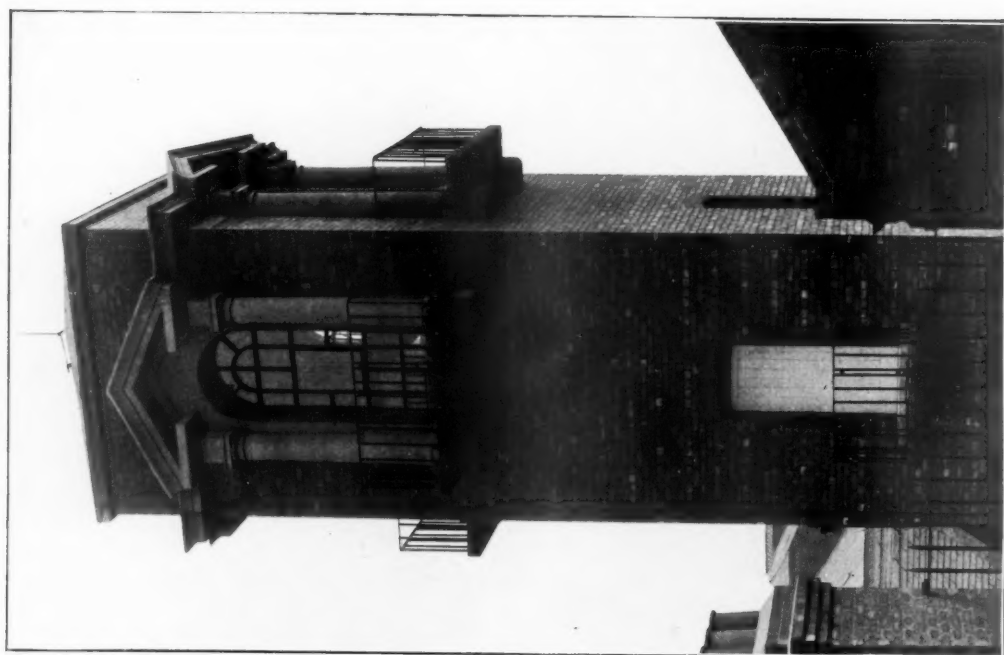
*Photo: W. Parry.*

THE MAGISTRATES' ROOM.



Photos: W. Parry.

DETAIL OF ELEVATION IN GILL BRIDGE AVENUE.



THE FIRE STATION TOWER.